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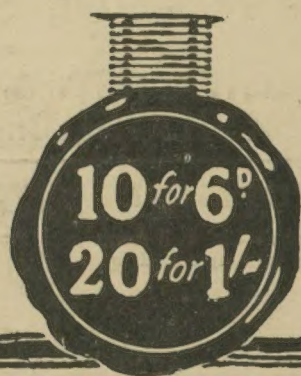
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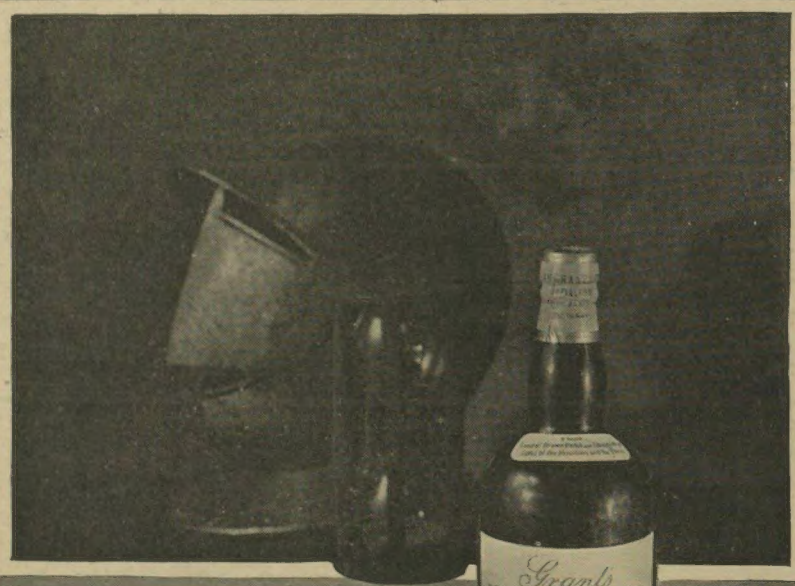


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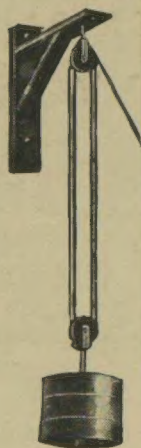
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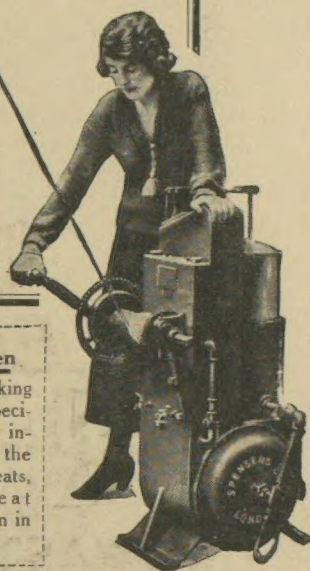
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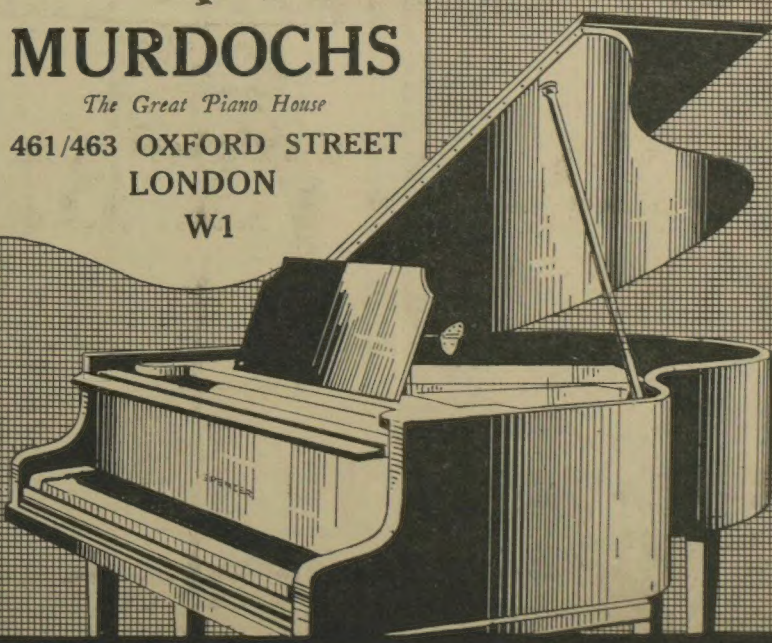
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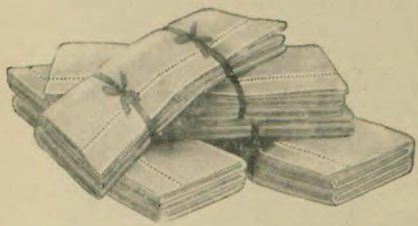
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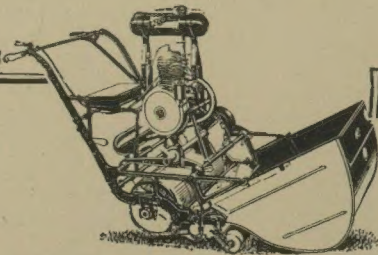
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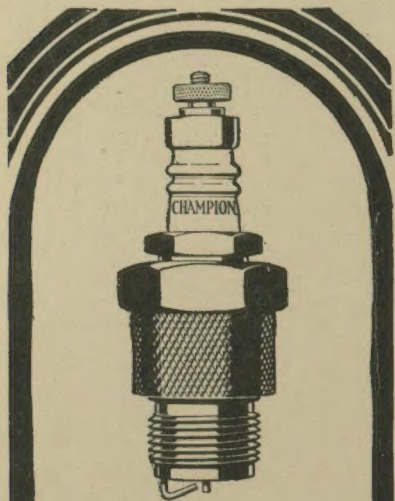
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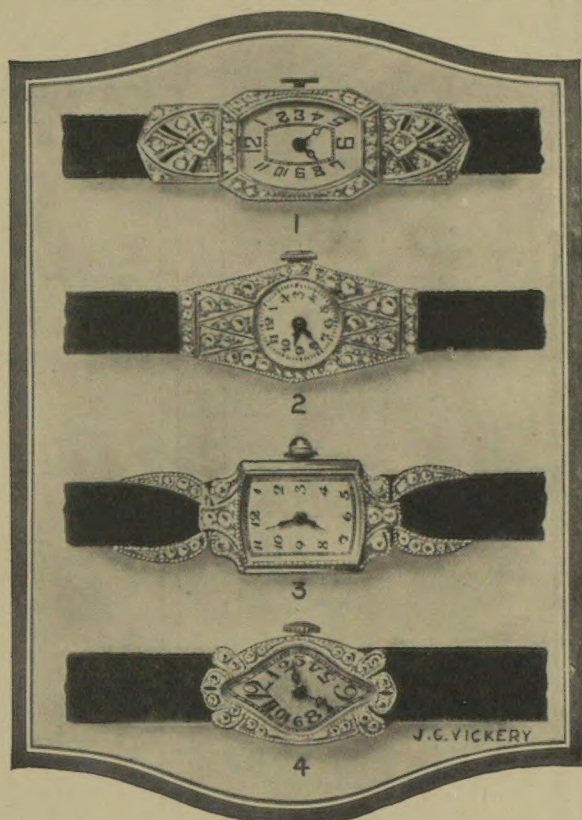
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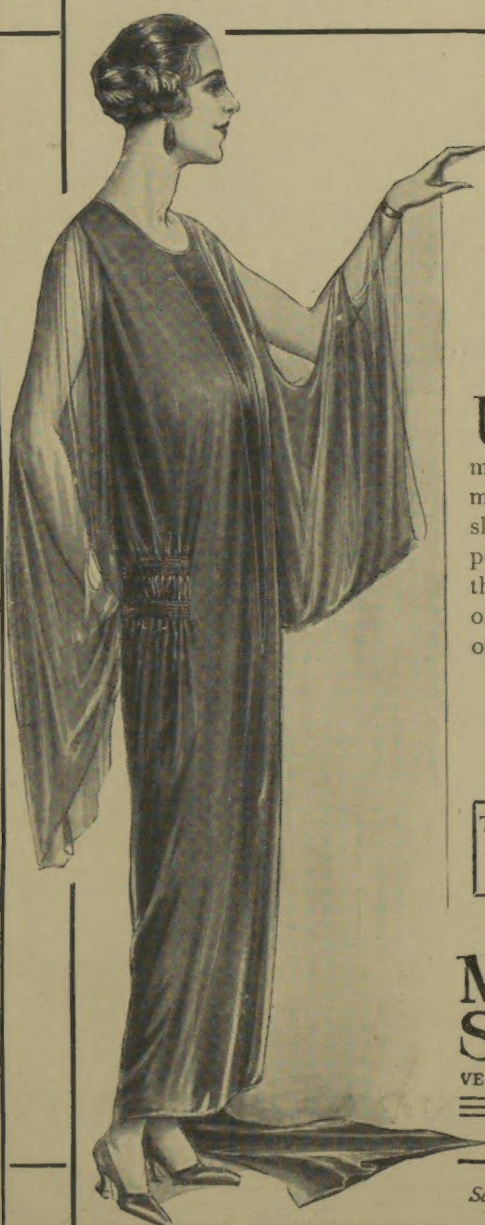
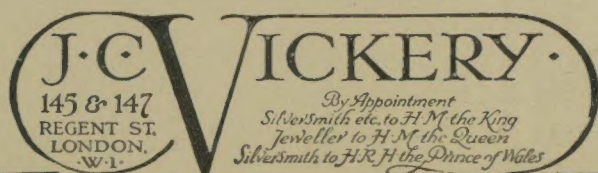
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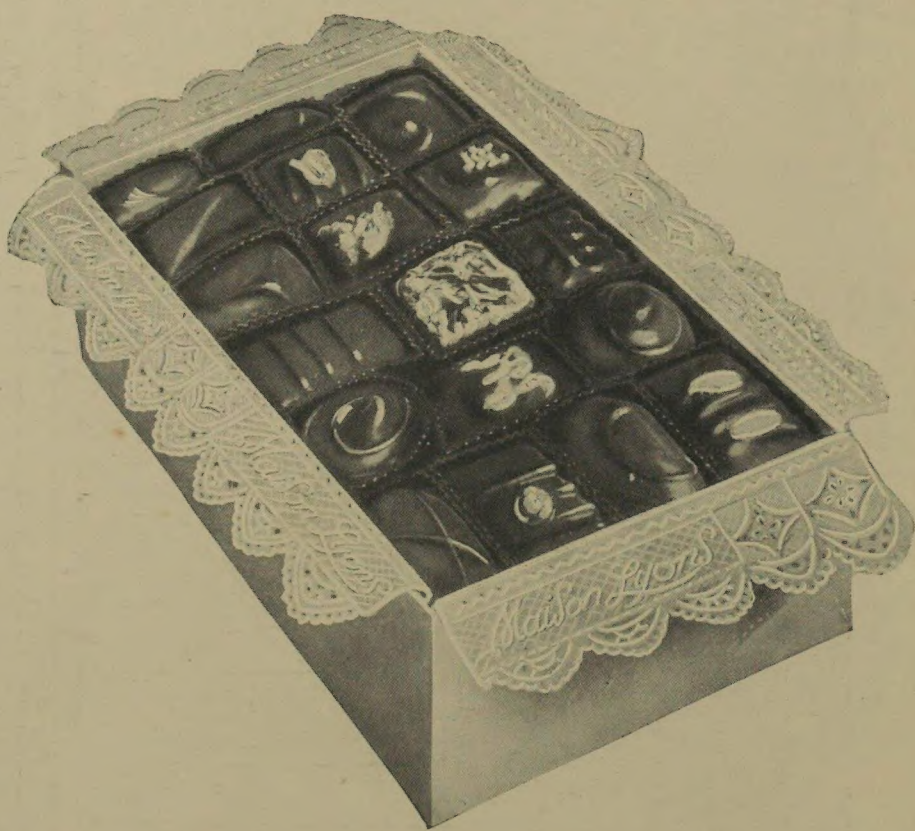
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 20, 1926.

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**A SUPREME TEST OF NERVE : DROPPING OFF AN AEROPLANE INTO SPACE FOR A PRACTICE DESCENT BY PARACHUTE—  
THE JUMPER PULLING THE RIP CORD ON FALLING CLEAR OF THE MACHINE.**

We illustrate on this and the two following pages the use of parachutes by the Royal Air Force. The photographs were taken at the R.A.F. Station at Henlow, Bedford, and the descriptive information is official. Last year the Air Ministry adopted the Irving Parachute, developed by the United States Army and Navy Aviation Corps. Practice descents, or "live drops,"

are carried out only by volunteers. There are two methods of descent, known as the "pull off" and the "jump off" (compared on page 503). The above photograph shows a "jump off," in which the jumper steps off the aeroplane backwards into space and drops 10 ft. before pulling the rip cord that releases the parachute from the package attached to him.

PHOTOGRAPH BY PHOTOPRESS.

# THE NEW R.A.F. PARACHUTES: PRACTISING "LIVE DROPS" INTO SPACE.

PHOTOGRAPHS TAKEN BY PHOTOPRESS, AT THE R.A.F. STATION AT HENLOW. DESCRIPTIVE NOTES FROM OFFICIAL INFORMATION.



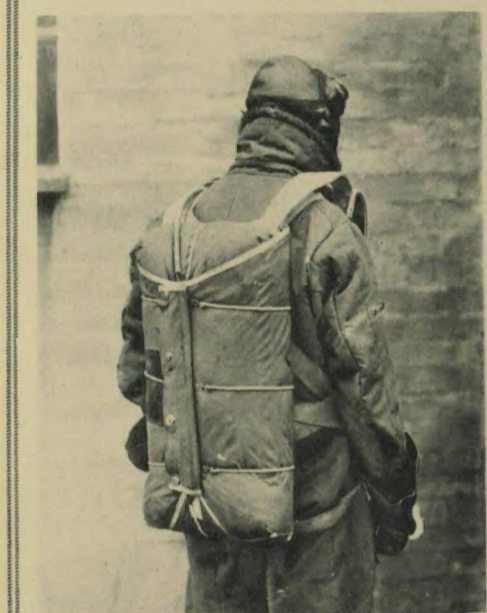
ADJUSTED ON THE WEARER'S CHEST: THE OBSERVER'S TYPE OF R.A.F. SERVICE PARACHUTE.



SHOWING THE SMALL PILOT PARACHUTE ON TOP OF THE ACTUAL PARACHUTE: A SMOOTH DESCENT PHOTOGRAPHED IN THE AIR.



WORN AS A SEAT, SO AS NOT TO IMPEDE HIS ARMS: THE PILOT'S TYPE OF SERVICE PARACHUTE.



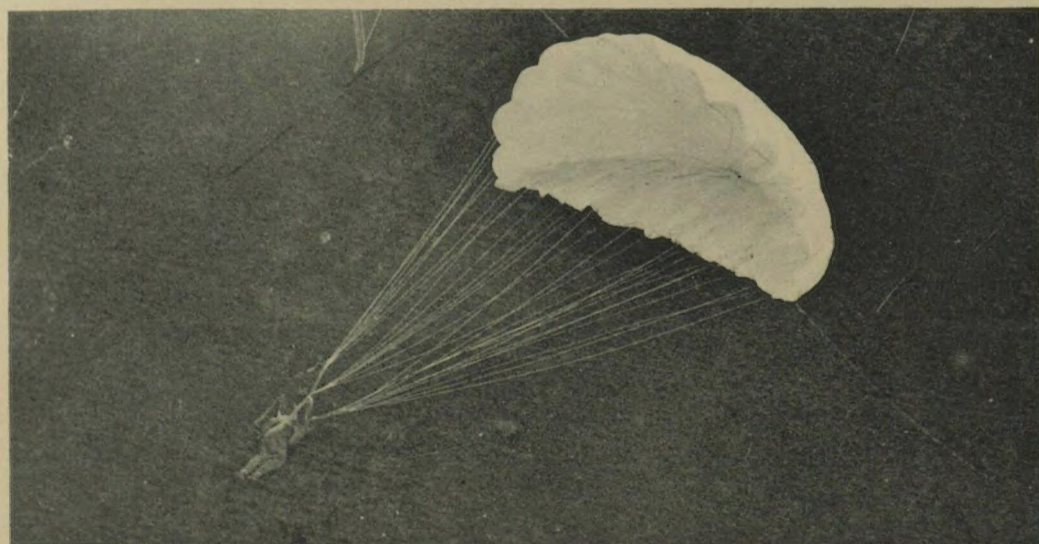
ONE OF TWO ATTACHED TO THE SAME HARNESS, USED FOR PRACTICE "LIVE DROPS": A TRAINING PARACHUTE—BACK VIEW.



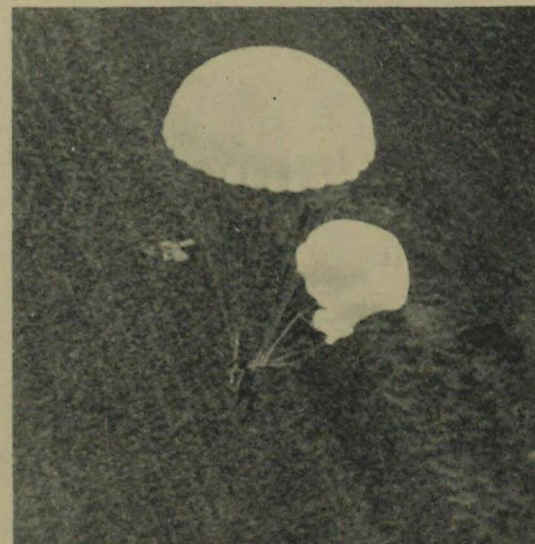
WITH THE AIRMAN'S FINGER POINTING TO THE RIP CORD OF THE MAIN PARACHUTE: A TRAINING PARACHUTE EQUIPMENT—FRONT VIEW.



SHOWING THE MAIN PARACHUTE (ON CHEST) AND THE RESERVE (AT BACK): A COMPLETE VIEW OF THE DOUBLE "TRAINING" EQUIPMENT.



PULLING IN ON SHROUD LINES IN ORDER TO COLLAPSE THE PARACHUTE AND SO PREVENT DRAGGING ON THE GROUND: A JUMPER NEARING THE EARTH AFTER A PRACTICE "LIVE DROP."



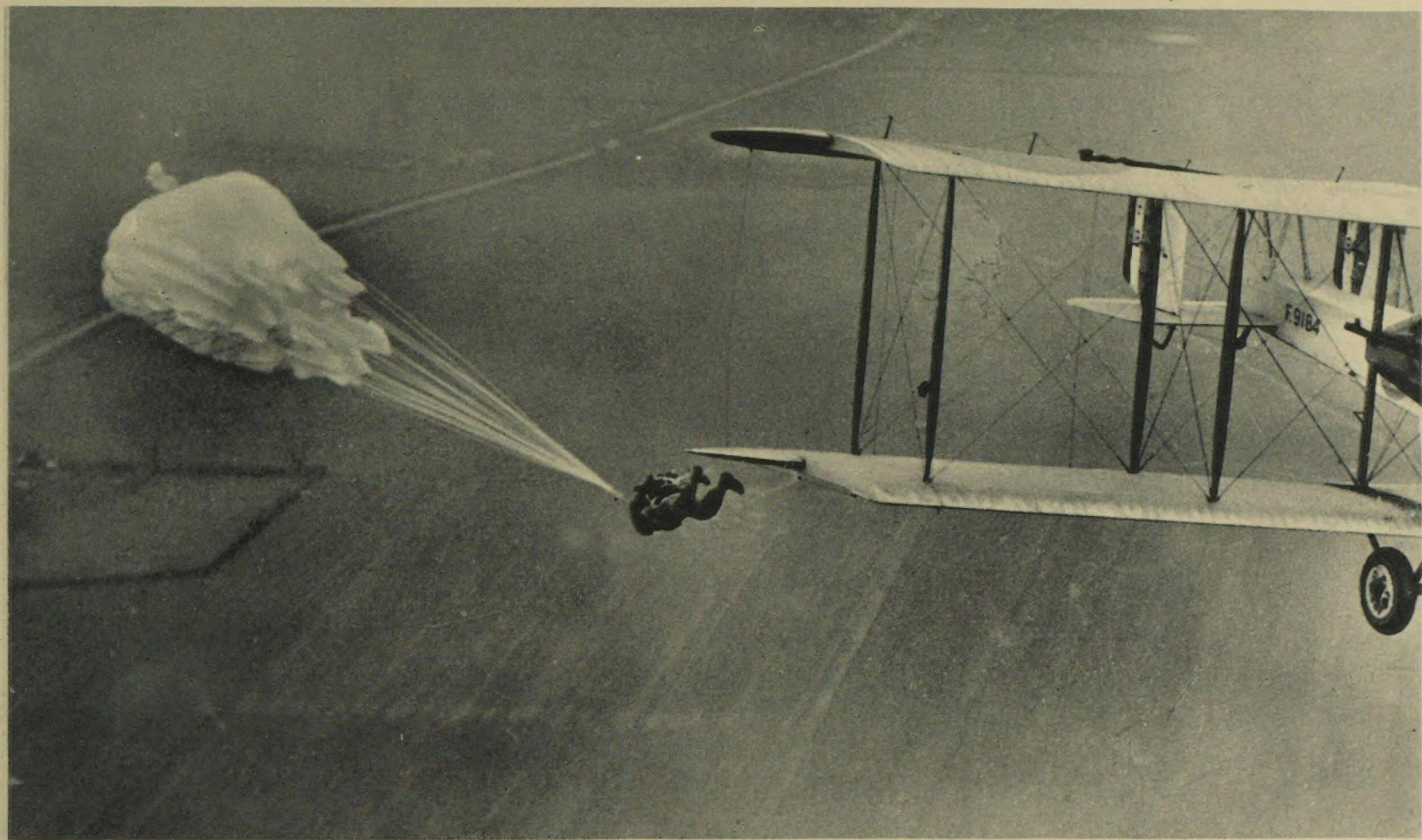
SHOWING BOTH THE MAIN AND THE RESERVE PARACHUTES IN OPERATION: A DEMONSTRATION DESCENT OF A KIND NOT USUALLY NECESSARY.

In the ordinary course of flying, all R.A.F. pilots ascend equipped with a pilot's type parachute, and observers, air-gunners, or wireless operators with an observer's type. The difference is that in the former type the pilot sits on his parachute, whilst the observer's parachute is adjusted on the chest. When, however, flying personnel go up to practise live jumps, two parachutes attached to the same harness are used, so as to give the jumper a reserve parachute in case the first one fails. The operation of the parachute is very simple. On the rip cord being pulled, a flap on the container, operated by elastic cords, opens. These cords are in tension and a small pilot parachute is ejected; this in turn pulls out the

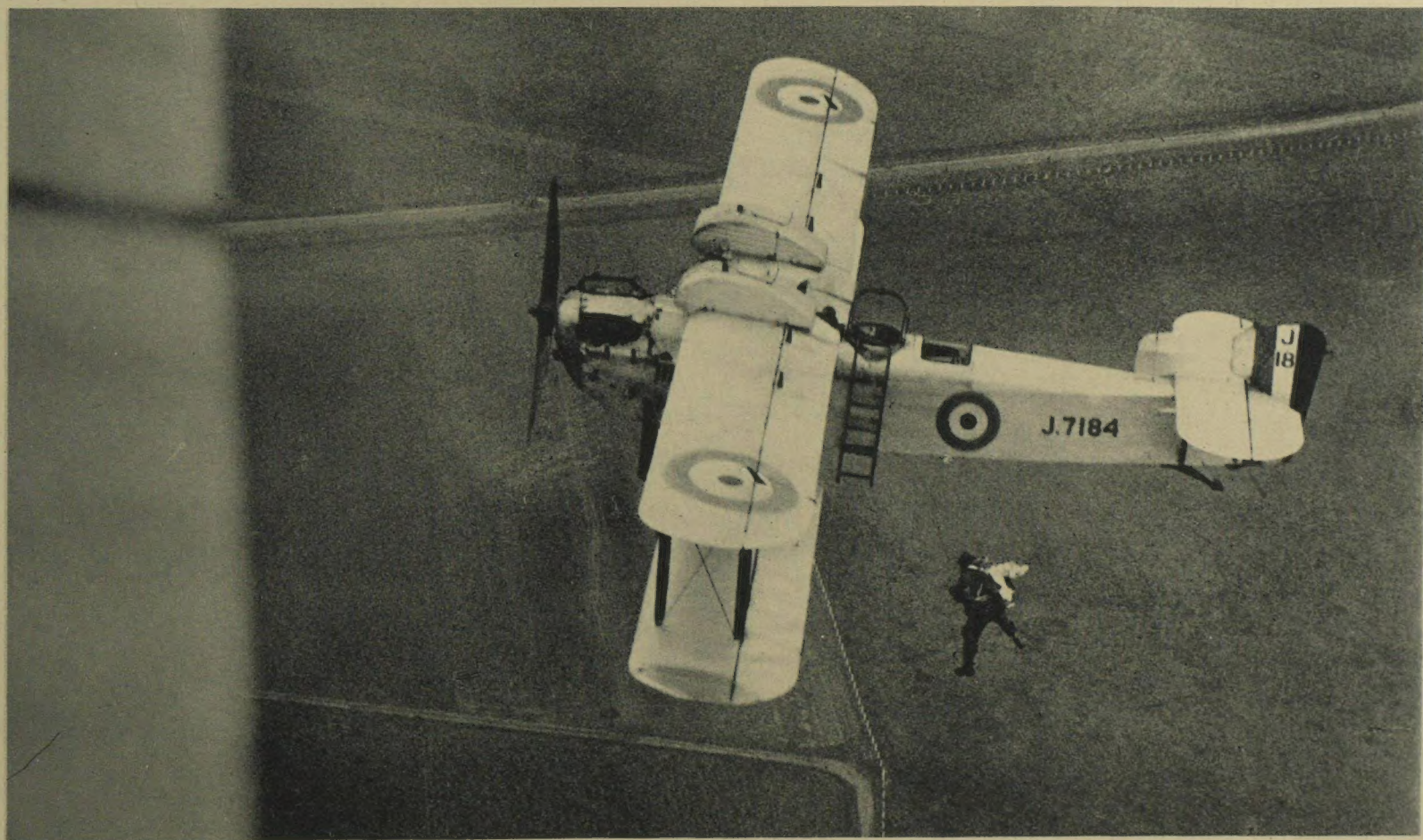
main parachute. In landing, the most important point is for the jumper to manipulate the cords so that he faces down wind. Thus the fall is forward on the hands and knees, and not backwards and sideways on to the back or side of the head. If the jumper comes down on a tree, pond, or hedge, he can side-slip clear of it by pulling down the cords on one side. If a pull up (as on a horizontal bar) is made three or four feet from the ground, the shock is much reduced; otherwise, for an eleven-stone man it is equivalent to a jump off a ten-foot wall. The last thing to do is to spill the air out of the parachute by pulling the cords on the upper side, otherwise the jumper may get dragged.

# "PULL-OFF" OR "JUMP-OFF": AN AIRMAN'S PARACHUTE ALTERNATIVES.

PHOTOGRAPHS TAKEN BY PHOTOPRESS AT THE R.A.F. STATION AT HENLOW. DESCRIPTIVE NOTES FROM OFFICIAL INFORMATION.



A "PULL-OFF" DESCENT FROM THE WINGS OF A VICKERS VIMY AEROPLANE: THE JUMPER PULLED OFF THE MACHINE BY THE OPENING PARACHUTE, ON TOP OF WHICH IS SEEN THE SMALL "PILOT" PARACHUTE THAT OPENS FIRST AND PULLS OUT THE MAIN PARACHUTE.



A "JUMP-OFF" LIVE DROP FROM A FAIREY FAWN AEROPLANE: THE "PILOT" PARACHUTE EMERGING FROM THE CONTAINER ON THE BACK OF THE JUMPER, WHO HAS JUST PULLED THE RIP CORD AFTER STEPPING BACKWARDS OFF THE LADDER INTO SPACE.

Practice in R.A.F. parachute descents is given by two methods: first, the "pull-off"; second, the "jump-off" method. It is advisable for the first to be practised before the second, as the former is somewhat less trying to the novice than the latter. In the "pull-off" method the jumper, or possibly two jumpers, ascend standing on small platforms on the lower wing of a large aeroplane and holding on to a strut. When the pilot gives the signal, each jumper pulls the rip cord of his large parachute, which at once opens and pulls him away. The parachutist knows that, unless his parachute opens,

he will not have to leave the machine. Incidentally, slow-motion films of a pull-off have an element of humour, as the determination of the jumper to hold on to the strut is plainly depicted, as is also the inexorable pull of the parachute. In the "jump-off" method, the jumper climbs over the side of the aeroplane and descends a short ladder, and steps off backwards into nothing. He is told to pause until he has dropped at least 10 ft. below the machine before pulling the rip cord. Soon the pendulum swing of the jumper damps down; the process can be assisted by manipulating the cords.



By G. K. CHESTERTON.

I AM very glad that our fashionable fiction seems to be full of a return to paganism, for it may possibly be the first step of a return to Christianity. Neo-pagans have sometimes forgotten, when they set out to do everything that the old pagans did, that the final thing the old pagans did was to get christened. But, when I say paganism, I mean something more definite and dogmatic than the mere drift of sensuality that some cover by the term. When I say paganism, I mean polytheism rather than polygamy. I mean that the new novelists are interested not merely in pagan men, but rather particularly in pagan gods. It is not merely the old convention by which the hero is compared to a young Greek god because he is playing golf or tennis or Rugby football, or any of the other occupations which mythology records of the gods of Greece. I mean the real original gods and the things that mythology really does record. It is not a mere matter of air and athletics, but is in a more serious sense *sub divo*. Thus a man might be said to be *sub divo* if he were struck by a thunderbolt. This sort of paganism is philosophy and not mere gymnastics. It is concerned with Olympus as well as Olympia.

Indeed, some of the novelists in question look for gods much lower than Greek gods; and, if those *superi* fail them, would have no hesitation whatever about moving Tartarus. And two of our most brilliant contemporary novelists seem to have been moving Tartarus, with quite a healthy realisation of what the word means. They do not seem to be much under the old romantic illusion of the revolutionary epoch—the notion that the devil is not only a gentleman, but a right honourable gentleman. They see a little further, anyhow, into the dangers of diabolism than that; and each has written a very interesting book, not so much about the elements in which heathenism appears natural, as in those which were admittedly preternatural. Folk-lorists are going back to these fairy tales for the sake of the fairy, and not merely for the sake of the fairy prince. And the fairy is sometimes a bad fairy.

Mr. D. H. Lawrence gives us a story about modern people reviving the old heathen ritualism of Mexico; and Mr. Stephen McKenna gives us a study of modern people being stirred again by the heathen hilarity of Pan. The latter is probably done more successfully; but it has also been done more often. It is said that the world re-echoed with the cry that Pan was dead; but he has certainly been an unconscionable long time dying. And, after reading the hundredth imitation of Swinburne and the hundredth novel with a hero looking like a Faun, I have sometimes been tempted to wish that the news of his death had not been, like that of Mark Twain, grossly exaggerated. I was inclined to wish him dead and buried, not to say dead and something else more traditionally attuned to the problem of immortal spirits. Mr. McKenna has a much fresher and freer touch than that, and puts a good deal of new life into the old theme. Also he is, so far as I may be allowed to guess about an artist, really on the right side, which is not on the side of the fauns.

On the other hand, while nobody denies Mr. Lawrence's great talent, his mythological adventure seems to be a little confusing, even for mythology. His book bears the pleasant title of "The Plumed Serpent"; but there is something about the hybrid that seems to make it at least as much of a monstrosity as a feathered cow or a scaly elephant. It may be said that this is all the more appropriate to the anarchy of the lower paganism; and in a sense this is true. Mr. Lawrence has a real imaginative magic in suggesting the atmosphere of such sprawling and shapeless things. But though an artistic reproduction of devil worship may reproduce its darkness, it must not reproduce its dullness. I am sure that no artist,

however moral, wishes to defend morality in that way. Yet some in the past have done it by first making the work wicked and then making the wickedness wearisome. Mr. Lawrence is not at all dull, but I do think that he is a great deal too vague and

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ALL who are anxious to acquire copies of our beautiful colour-prints of (1) THE GOLDEN COFFIN OF TUTANKHAMEN; and (2) THE GOLDEN MASK OF TUTANKHAMEN, should send in their orders without delay, as the reproductions are almost exhausted. Only a few copies remain—at the original price, namely: 10s. post free the pair, or 5s. 6d. for a single proof of either subject. The colour-prints, which are specially suitable for framing, measure respectively: 12½ in. by 16½ in., and 12½ in. by 16½ in., and they are reproduced on paper measuring 17½ in. by 24½ in. Application should be made at once to the Publishing Office, "The Illustrated London News," 172, Strand, London, W.C.2.

chaotic; it is more difficult to see the point of his story as we see the point of the story about Pan.

And yet there is really more interest in his story, because there is now so much more interest in his



AS THE HERO-SAINT OF GABRIELE D'ANNUNZIO'S PLAY BANNED BY THE CHURCH AT MILAN: Mlle. IDA RUBINSTEIN IN "THE MARTYRDOM OF ST. SEBASTIAN."

The recent revival at Milan of D'Annunzio's "Martyrdom of St. Sebastian," was denounced by the Catholic Giunta as "offensive to Christian sentiments" and "contrary to religious observance and Canon Law." Catholics were forbidden to attend the performance, and an expiatory service was held in the church of St. Raphael. The play was given in the Scala Theatre before a crowded audience, including D'Annunzio himself, who received an ovation. As at the original production in Paris in 1911, Mlle. Rubinstein was the St. Sebastian. She appeared in silver armour, which suddenly dropped from her, revealing another costume.

subject. He is decidedly breaking new ground—the black and baked mud, the dark red forests and monstrous fruits of a tropical jungle, as compared with the

fair but somewhat faded groves of Arcadia. And though this sort of novelty is stale enough when done in the style of the mere cocksure colonial or supercilious naturalist, it has a real spiritual symbolism for an author who will take seriously the spirits that haunt the land. For the subject of the old religion of Southern America is an intensely interesting subject. It has been obscured for most Englishmen by two flatly contradictory but equally idiotic prejudices. The first was the desire of the white man to despise the Red Indian. The second was the desire of the Englishman to despise the Spaniard for despising the Red Indian. The enlightened British reader became a little bewildered with the effort of being always on the side of the civilised man against the savage in North America and always on the side of the savage against the civilised man in South America. It has taken him some time to begin to realise that the problem has been pretty much the same in both, with the same tragic irony of degeneration, due not only to conflict but often merely to contact. Sometimes it was the tragedy of the civilised man imitating the savage; sometimes the yet darker tragedy of the savage imitating the civilised man.

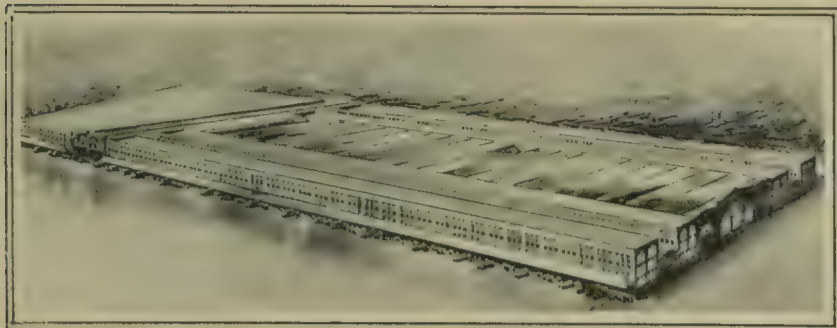
But the old South American religion was emphatically not a religion of savages, but a religion of civilised men. It was also a religion of human sacrifice, of hideous idols, of horrible shapes of death, of deities who were demons, and demons whose very names sound as ugly and unnatural as their natures. And it was all these things, it was hideous and horrible and inhuman and ugly and unnatural, because it was highly civilised—not in the least because it was low in the scale of historical development. That is the really interesting point, which nearly all our evolutionary and progressive historians are always consciously or unconsciously shirking. The horrors of human sacrifice are no more peculiar to primitive men than the horrors of Parisian Satanism are peculiar to peasants in Brittany. It is much more likely that the Black Mass will be almost unknown among the peasants; and it is quite likely that the cannibal feast will be almost unknown among the primitive men.

The notion that evil religions of this kind were rude and simple things, only known among men who were almost brutes, is really a confusion of thought between two totally different things. Being brutal is quite a different thing from admiring brutality. The former may sometimes appear at the beginning of simple societies. The latter never appears until the end and final collapse of complex and over-civilised ones. And if being brutal is not identical with admiring brutality, it is even less identical with worshipping the brute.

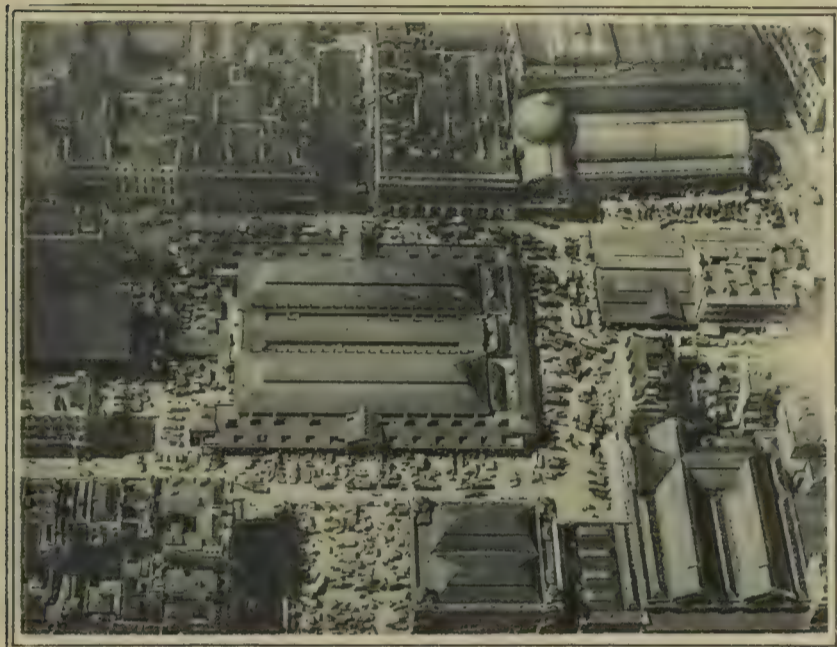
Tennyson talked about evolution working out the brute, and letting the ape and tiger die. But the man does not necessarily cease to worship an ape because he ceases to be an ape. On the contrary, even in order to worship an ape he must be a man. Hanuman is a vision of man as much as Hermes or Hercules. The finest artistic admiration for a tiger will not come from a man who is very like a tiger, if there ever was any man who was like a tiger. It is much more likely that the man who sees the tiger as a god of gold and ebony, as a glowing pattern of yellow flame striped with black snakes, will be a highly refined aesthete, educated in an exquisite if effete culture. The merest glimpse of the darker side of psychology will tell us that such luxurious decadence is quite as likely to delight in the tiger's cruelty as in the tiger's beauty. Nero was not a prehistoric man. The Marquis de Sade was not a simple savage. I should say that there was no time when men were more likely to worship wolves and vipers and alligators than at the end of what some call evolution and some education.

# HOME NEWS: A COVENT GARDEN SCHEME; THE KING AT CHATHAM.

PHOTOGRAPHS BY TOPICAL, CENTRAL AEROPHOTO CO., AND SPORT AND GENERAL.



WITH THE WHOLE 8½ ACRES UNDER ONE ROOF: A MODEL OF THE SUGGESTED RECONSTRUCTION OF COVENT GARDEN MARKET ON THE FOUNDLING SITE.



ONLY 5½ ACRES IN AREA: AN AIR-VIEW OF THE PRESENT COVENT GARDEN MARKET, WHICH IT IS PROPOSED SHOULD BE RECONSTRUCTED UPON THE SITE OF THE FOUNDLING HOSPITAL.



SHOWING THE RELATIVE POSITIONS OF COVENT GARDEN, THE FOUNDLING HOSPITAL, AND RAILWAY TERMINI: A BIRD'S-EYE VIEW OF THE DISTRICT, WHERE NEW STREETS MIGHT ALSO RELIEVE TRAFFIC CONGESTION.



THE KING'S VISIT TO CHATHAM TO INSPECT THE ROYAL ENGINEERS: HIS MAJESTY (IN THE RIGHT FOREGROUND) TAKING THE SALUTE AT THE MARCH PAST ON THE PARADE GROUND AT BROMPTON BARRACKS.

A scheme to build a new Covent Garden Market on the site of the Foundling Hospital, which is to be removed into Surrey, was announced on March 11 by the directors of Beecham Estates, Ltd. (the owners of the market) at a meeting with representatives of the Covent Garden Tenants' Association. The whole area of 8½ acres would be under one roof. Plans have been made on the assumption that a great underground station would be constructed beneath the new market, and linked up with railway termini. It was suggested that the demolition of the

present market would afford an opportunity for relieving traffic congestion by new streets. The scheme is opposed by traders near but not in Covent Garden, and by Bloomsbury residents who think the new market would spoil the neighbourhood. It has also been stated that the City Corporation would probably oppose the requisite Bill in Parliament.—On March 11 the King visited the Royal Engineers at Brompton Barracks, Chatham. After inspecting the troops, his Majesty went over the museum and then took luncheon at the Mess.

## AFTER TAPESTRY AND PAINTED-CLOTH: THE PAPER-STAINERS.

"A HISTORY OF ENGLISH WALLPAPER." By A. V. SUGDEN AND J. L. EDMONDSON.\*

EVER since *Homo sapiens* softened to sheltering himself from the heat and the cold, the wind and the rain, the sun and the snow, the revengeful warrior, the envious mate-seeker, and the preying beast, he has adorned the walls that protect him. He began, doubtless, by outlining natural markings and shaping natural formations, giving substance to the shadows revealed to him by the



THE OLDEST SURVIVING EUROPEAN WALLPAPER: A FRAGMENT FOUND IN 1911 DURING RESTORATION WORK AT CHRIST'S COLLEGE, CAMBRIDGE, WHERE IT WAS PLACED IN 1509.

As is told in the article on this page, the oldest known European wallpaper found *in situ* has printing on the back consisting of fragments of a poem on the death of Henry VII. (April, 1509) and so on.

Reproduced from "A History of English Wallpaper," by Courtesy of the Authors and of the Publishers, Messrs. B. T. Batsford, Ltd.

ever-changing light of day and the flickering of the fire. He proceeded to the scratching of rude, original designs and cruder figures. He progressed to flint gravers, to pigments and crayons, and to the fingering of clay. Always he desired a politer way of living, as Evelyn had it of Charles II.; and in the fulness of time he was grateful for the veined beauties of marble and the skill of the artist-craftsman. Later came the immediate forerunners of paper-hangings—tapestries and painted-cloths: such "panoramic samplers" as that of Bayeux, just fitting the circuit of the nave of Odo's cathedral church; such examples of pictured linen as that which inspired Falstaff, the cajoling debtor, when he addressed Mistress Quickly with the words: "Glasses, glasses is the only drinking, and for thy walls—a pretty, slight drollery, or the story of the Prodigal, or the German hunting in water-work is worth a thousand of these bed-hangings or these fly-bitten tapestries."

Arras and counterfeit-arras, and painted-cloth of native or "beyond-sea" make, each had its hour—and hid not only the nakedness of brick and stone, but many an eavesdropper akin to Polonius, and more dangerous! The transition to hangings of paper was very gradual. "Snobbism" had something to do with it; and the cost of the newer material much. The rich preferred the luxurious stamped leather or the ornate tapestry to the cheaper painted-cloth the middle-class could afford; the middle-class had to be content with the lesser ornament; the poor had to suffer bareness, for paper was expensive, not very easily come by, and too perishable.

For long, indeed, its use was restricted. It was decorated for employment in a variety of ways—"it might be to cover books in place of leather or vellum, or to form the end-pieces of volumes bound in the ordinary way, to line cupboards, chests and boxes"—probably, so far as Western Europe is concerned, as early as the end of the fifteenth century. "The oldest known surviving patterned paper of European production used as a wall decoration" has on its back "fragments of a poem on the death of Henry VII. (April, 1509), a Proclamation dated 'the x day of Aprille, the furste yere of our [Henry VIII's] raigne' (of which

there were the remains of eight copies), a Proclamation of Pardon for all crimes committed before April 23, 1509, and an Indulgence of Pope Julius II. (1503-13)." This was discovered in the summer of 1911, when the Lodge at Christ's College, Cambridge, was being restored. "As it is known that the Lodge was completed about the end of 1509, for the use of the foundress of the College, Margaret Beaufort, Countess of Richmond and Derby, mother of King Henry VII., and in our absence for John (Fisher), Bishop of Rochester, so often as he may choose to visit the College, and for so long a time as he may desire to reside within it," the dates of the letterpress matter made it virtually certain that the paper was affixed to the beams when the Lodge was first occupied. . . . Sir Arthur E. Shipley . . . puts forward, though as 'mere conjecture,' the following interesting speculation: 'I have always thought that what happened was this, that King Henry VIII., who was very proud of coming to the throne as a young man—he was only eighteen—sent down a bundle of his Proclamations to his grandmother, and she, as we know, being a very frugal woman, had the pattern stamped on the back and stuck the paper up.'"

Subsequent records deal with decorated papers of general utility, for lining deed-boxes, chests, charter-boxes, cupboards, books, and for embellishing walls; with papers whose patterns repeat and with others contrived to fill definite gaps; with papers printed in colours by stencil and block; papers "marbled" with the aid of colours and "gum dragon," and papers "scratched" by spirting colour from a brush; papers of all sorts and all characters; from English to Chinese, or Indian, as it was generally called; even unto the favourite "flock," which came into being at about the end of the sixteenth century. "It was produced by printing or drawing on the paper with some adhesive substance, such as varnish, glue, or thick oil, the design it was intended to reproduce. While the impression was still 'tacky,' wool, clipped or 'shorn' into the smallest particles, was sprinkled or blown from bellows over the paper. . . . When the varnish or glue was sufficiently dried, the superfluous fibre was removed, leaving the pattern well-defined in the form of a pile-like surface. Who invented the process is not known. In all probability it evolved, as so many technical processes do, from crude practices. The essential features of 'flocking' are of considerable antiquity. Originally it appears to have been a means of making poor cloth look and feel better than it was. The preamble of an Act of Richard III. (1483) speaks of: 'The sellers of such course clothes being bare of threde usen for to powder and cast Flokkys of fynner cloth upon the same.'"

Real development did not come, however, until the eighteenth century, when wallpaper took its assured place in domestic interior decoration. Royalty, well-advised Royalty, helped. As William Pyne, the historian of Kensington Palace, has told, "Kent, the architect commissioned by George I. to re-decorate the Palace, made a startling departure by papering the King's Great Drawing-room. The effect was greatly admired, and 'the new art of paper-hanging, being both cheap and elegant, was greatly adopted in preference to the old-style velvet flock hangings.'"

And all the while the paper, its designing, and its staining, were improving. So much so that "it was a common event for an American bridegroom to present to his bride as a wedding present a set of wallpapers imported from England." And, be it noted, "it became the rage in Paris to have English paper-hangings, and 'flock' became known as 'papier d'Angleterre.' Mme. de Pompadour, herself one of the greatest patrons of French paper-stainers, ordered an English paper for her dressing-room at Versailles in 1754, and in 1758 put up another in her bath-room at the Château de Champs."

At home, also, there were "rages." At one period the classic had its vogue, and the boastful Mr. Jackson, of Battersea, and of Chiaro Oscuro fame, advertised: "The Apollo of the Belvidere Palace, the Medicean Venus, the dying Mornillo, or the famous group of the Laocoon may be disposed of in so many panels and all other parts of the paper correspond to its original intent, and other antique statues, landscapes after Salvator Rosa, Claude Lorraine, Views of Venice by Canaletti, copies of all the best Painters of the Italian, French, and Flemish Schools; in short, every Bird that flies, every Figure that moves upon the surface of the Earth from the Insect to the Human, and every Vegetable that springs from the Ground whatever is of Art or Nature, may be introduced into this design of fitting up and furnishing Rooms." At others, the landscape, the Oriental, the chintz, the floral, the rococo, and the Gothic reigned. Especially, for a brief while, the Gothic. Horace Walpole, "the great Dilettante," was largely responsible for this, and made his Strawberry Hill

house "one of the domestic wonders of his time—with paper 'painted in perspective to represent Gothic fretwork,' printed 'cathedral aisles and holy glooms,' and, we may be reasonably sure, with endeavours of those who, according to Thomas Gray, the poet, neglected Hollar 'to copy Mr. Halfpenny's architecture, so that all they did was more like a goose-pie than a cathedral.'"

So to Shelley, in 1811, at Poland Street lodgings. "There was a back sitting-room on the first floor, somewhat dark but quiet, yet quietness was not the principal attraction. The walls of the room had lately been covered with trellised paper; in these days it was not common. There were trellises, vine-leaves with their tendrils, and huge clusters of grapes, green and purple, all represented in lively colours. This was delightful; he went close up to the wall and touched it: 'We must stay here: stay for ever!'" And to Leigh Hunt, sentenced to two years and a fine of £1000 for an article on the Prince Regent, who was spoken of as "a fat Adonis of fifty." In his case, a ward was turned into a "noble room." "I papered the walls with a trellis of roses," he says. "I had the ceiling covered with clouds and sky."

Therein lies the secret of successful papering: the transforming of the dingy into the delightful. The rest is progress, in design, in colouring—more particularly in colours that will never "fly off"—in durability, in cheapness; thanks be to mechanical genius, to increasing artistry acknowledging Morris and the rest—and to the master paper-stainers.

The history of English wallpapers from 1509 to 1914 is of unusual interest. Messrs. Sugden and Edmondson know this full well and have been able to convey it. Their book is admirable; and, without minimising the merits of their writing, it may be pointed out that the illustrations are an invaluable part of it; there are two hundred and sixty, in colour and in monochrome, a most illuminating series calculated to warn-off, to encourage, and to inspire; and most of them "true Imitations of Nature in Drawing and Design. Nor are there Lions leaping from Bough to Bough like Cats, Houses in the Air, Clouds and Sky upon the Ground, a thorough confusion of all the Elements; nor Men and Women, with every other Animal, turn'd Monsters, like the Figures in the Chinese Paper."

E. H. G.



PROBABLY FIXED TO THE BEAMS IT COVERED WHEN THE LODGE OF CHRIST'S COLLEGE, CAMBRIDGE, WAS FIRST OCCUPIED: THE OLDEST SURVIVING EUROPEAN WALLPAPER RECONSTRUCTED.

The design is in black and white, and measured sixteen inches by eleven inches. It was letterpress-printed by Hugh Goes, whose rebus—a Lombardic H and a goose—can be seen at the sides of the pattern.

Reproduced from "A History of English Wallpaper," by Courtesy of the Authors, and of the Publishers, Messrs. B. T. Batsford, Ltd.

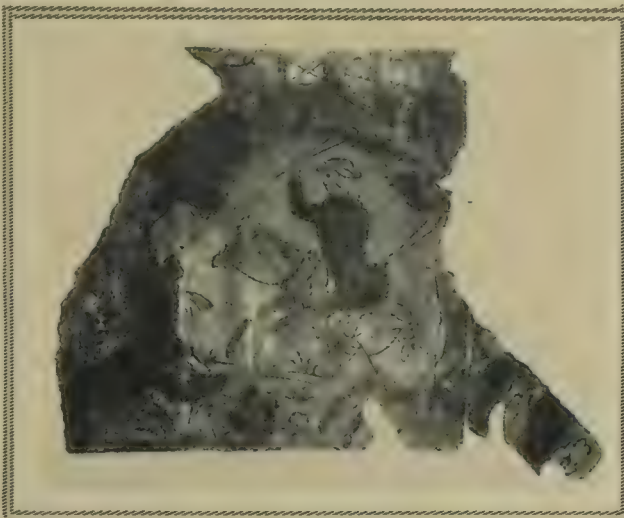
\* "A History of English Wallpaper (1509-1914)." By Alan Victor Sugden and John Ludlam Edmondson. With Seventy Plates in Colour and 190 Illustrations in Half-tone. (B. T. Batsford, Ltd; £3 3s.)

# SUCCESSORS OF TAPESTRIES AND PAINTED-CLOTHS: OLD WALLPAPERS.

REPRODUCED FROM "A HISTORY OF ENGLISH WALLPAPER," BY COURTESY OF THE AUTHORS AND OF THE PUBLISHERS, MESSRS. D. T. BATSFORD, LTD.



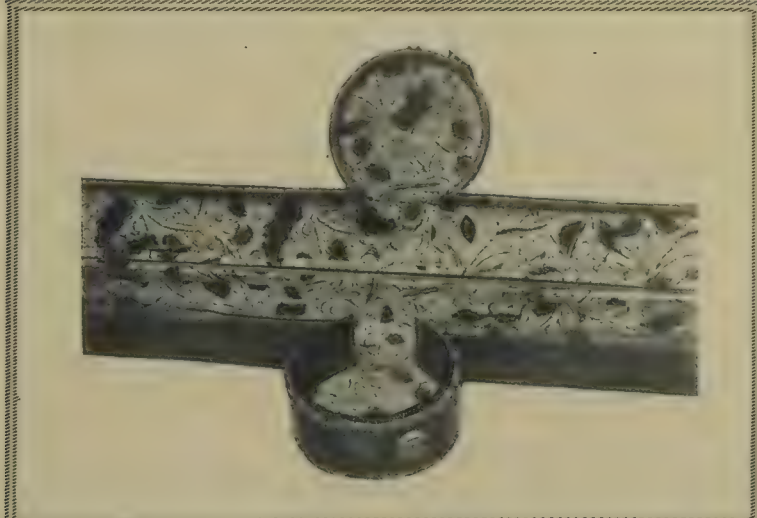
UNUSUAL ARMORIAL AND EMBROIDERY EFFECTS: DECORATED PAPER WITH JACOBAN ARMS (BEFORE 1645)



POSSIBLY INSPIRED BY CHINESE PAPERS: A FRAGMENT OF MULTI-COLOURED WALLPAPER DEPICTING A DEER-HUNT (ABOUT 1700).



FOUND DURING THE RESTORATION OF BORDEN HALL, SITTINGBOURNE: TWO PIECES OF MULTI-COLOURED WALLPAPER (1600 AND 1650).



WHEN DECORATED PAPER WAS USED CHIEFLY FOR PURPOSES OTHER THAN WALL-HANGINGS: THE THREE-COLOUR PATTERNED PAPER LINING THE STATIONERS' COMPANY'S CHARTER-BOX (1670-80).



ALSO FOUND LINING A CHANCERY MASTERS' BOX, IN THE RECORD OFFICE: DIAPER-PATTERNED PAPER LINING THE CHARTER-BOX OF THE PLUMBERS' COMPANY (ABOUT 1650).



SATISFYING THE DESIRE FOR HORACE WALPOLE'S "CATHEDRAL AISLES AND HOLY GLOOMS": EIGHTEENTH-CENTURY GOTHIC WALLPAPER.



PROBABLY FOLLOWING A TECHNIQUE OF DISHONEST CLOTH-SELLERS: 16TH-CENTURY PAPER, WITH CRIMSON "FLOCK" ON WHITE (1550-1600).



FROM A SERIES DESIGNED FOR USE IN CONNECTION WITH RELIGIOUS FESTIVALS IN INDIA: A "HINDOO GOD" WALLPAPER.

For the full details of the papers here illustrated, reference must be made to that remarkably interesting book, "A History of English Wallpaper," which is reviewed on the opposite page. In connection with our pictures, however, a few words will not be out of place.—The wallpaper depicting the deer-hunt has the outline printed in black and two other colours put on by hand. It was found during restoration work at "The Maid's Head," one of the oldest Norwich hostelrys.—There was at one time a considerable vogue for Gothic wallpaper designs satisfying the demand stimulated by Horace Walpole, Thomas Gray, and their friends.—"Flock" wallpaper is of moment so far as the technique of its manufacture is concerned. Its production probably derives from the "flocking" of years before, which appears to have been, amongst other things, a means of making poor cloth look and feel better than it was! The preamble of an Act of Richard III. (1483)

speaks of "the sellers of such course clothes being bare of threde usen for to powder and cast Flokkys of fynner cloth upon the same." The paper was produced "by printing or drawing on the paper with some adhesive substance . . . the design it was intended to reproduce. Whilst the impression was still tacky, wool, clipped or 'shorn' into the smallest particles, was sprinkled or blown from bellows over the paper. . . . When the varnish or glue was sufficiently dried, the superfluous fibre was removed, leaving the pattern well-defined in the form of a pile-like surface."—The "Hindoo God" wallpaper is a typical specimen from a set of wallpapers dealing with episodes in Hindoo theology, machine-printed about 1880 for use in connection with religious festivals in India. It is said that some of the old manufacturers refused, from conscientious scruples, to turn out papers of this kind.

# The World of the Theatre.

By J. T. GREIN.

## MOLIÈRE ON THE LONDON STAGE.—"THE MASTER"—"THE WAY TO KEEP HIM."

ON a first night, when you are interested in the production either as an actor or a sponsor, the theatre makes cowards of us all. So I went in clogs instead of patent boots to the Court on that memorable Sunday when (it seems hardly credible) Molière's "Tartuffe," under the banner of the Renaissance Theatre, was seen for the first time in English on the London stage. Only twice before have we had—in my recollection—unadulterated Molière in English. Sir Barry Jackson has given "Le Bourgeois Gentilhomme" in Birmingham, and the Independent Theatre produced at Kennington in 1920 "Les Précieuses Ridicules," in a fine translation by Edgar Jepson, the well-known novelist. All the other Molière performances—notably at His Majesty's—were based on the French classic's own words: "*Je prends mon bien où je le trouve*"—a little Molière with a great deal of adaptive mixture. On the play of "Tartuffe" I may comment on another occasion, for it is "on the cards" that the Renaissance production will not be allowed to pass by after two special performances. It is of the acting that I would speak, for it was a revelation. It was so good, and we were so amused, that we asked ourselves how so much mirth could have been allowed to lie fallow for centuries? The translation of Mr. C. Heron Wall, which was used, is workmanlike, but neither rhythmic nor easy to memorise or deliver. The translator is evidently not a man of the theatre, and the practised ear felt that the actors had great difficulties to master the text—although the prompter was but rarely heard. If "Tartuffe," as is likely, will henceforth tempt many comedians, the revision of the text will add to the effect of the comedy. However, as an experiment, all went well from start to finish, and under such a producer as Mr. George de Warfaz, who has his Molière at his fingers' ends, the English actors became so thoroughly imbued with the gaiety and the finesse of the play that even Parisian scholars in the audience, who are apt to be disciplinarians where their favourite classic is concerned, had to admit that the *ensemble*, as well as the individual performances, had the *cachet* to a nicety.

Who was to be the Tartuffe? Who would dare to tackle the part, to risk comparisons with Coquelin *ainé's* immortal creation, which every English student has seen in his time? The part requires personality, wit, unction, immense *savoir-faire*: if Tartuffe did not cast his spell of hypocrisy from the first, it would be a case of "Go home, Lady Windermere!" Now, in casting about to find the right man, it so happened that the choice fell on Mr. William Rea, the unforgettable Abraham Lincoln in John Drinkwater's play. He was chosen, as it were, by force of contrast. As Lincoln he was a monument of rectitude; but as Rea is an Irishman, with an innate racial nimbleness of mind, it seemed quite possible that he could transpose the rigidity of a Lincoln into a perfect simulation of hypocrisy. For once the truth of the adage anent the sublime and the ridiculous proved true. No sooner did this Tartuffe appear—a lean figure, smug of countenance, sleek of hair, with Cassius's look of hunger in his eyes, with a gentle tread and an occasional slouch, with salve in his speech and dulcet bitterness in his smile—we felt that he was the right man. He had the character in his grasp; he understood every inflection of the words; he was ever coaxing, cajoling, guardedly aggressive—he was the serpent as well as the arch-humbag. A courtier, too, to the manner born, he was: when he curried favour with Orgon's wife he was insinuating, delicately indelicate, penetrating, yet withal he preserved the odour of sanctity. Not until the end, when greed followed by discomfiture made him drop his mask of affected *bonhomie*, did he reveal the rogue within him.

He gave up the game as one who has planked his all on his last *coup*, and crept away broken and undone. Need I say more to express how Mr. William Rea added to his laurels and showed himself in an entirely new light?

A remarkable performance was also given by Miss Muriel Pratt, who in one week mastered the other salient part of the play, the pert maid Dorine. How she entered into the spirit of the play; how she was the typical *soubrette* with a whip-like tongue and vivacious ubiquity of manner; how she planned and

plotted and trounced and flouted Tartuffe; how she was the sprite that pulled the strings in Orgon's disorganised family! But for the difference in language, she was Gallic to the core. I would like to praise others—the exquisitely demure, distinguished Elmire of Miss Stella Arbenina; the sweet Marianne of Miss Ann Trevor; the excellent, boisterous Orgon of Mr. Percy Walsh; the no less virile Cléante of Mr. D. A. Clarke-Smith; the elegant Valère of Mr. Wilfrid Fletcher—all the others, every one of them helping the *ensemble*. The public was enthusiastic. I wager that after Tchekhov, Molière will have his vogue!



A POST-WAR "ENOCH ARDEN" SITUATION IN "THE WIDOW'S CRUISE," AT THE AMBASSADORS': LADY FROME (MISS LAURA COWIE) MEETS HER FIRST (AND PRESUMED DEAD) HUSBAND, CAPTAIN "IGNOTO" (MR. NICHOLAS HANNEN), AT CAPRI.

The plot of Miss Joan Temple's comedy turns on a case of lost memory due to shell-shock. Captain "Ignoto," who has forgotten his own identity, suddenly realises it when confronted with his wife, who, believing him killed in battle, has married again. She is faced with the dilemma of choosing between two husbands.

Photograph by Stage Photo. Co.

The Byronic legend that art and immorality are one and inseparable dies hard. It has become a convention that if you create an artist for your central character, he must smash every code in the Decalogue, and the *raison d'être* for all his behaviour must be his artistic temperament. The authoress of "The Master" (produced at Q) has perpetuated the myth that was not long ago more effectively and justifiably exploited by the dramatisation of Mr. Somerset Maugham's "The Moon and Sixpence." For this Master, John Strange, is an artist, a painter of genius (though we have only his own word for it), and a degrading character to boot—a drunkard, a cad, and, worse still, a fool. It was the more surprising, then, that Mr. Edward Willard, who produced the play admirably, managed to make so much of the part. He registered, if I may use a mechanical word for a mechanical play, all the external symptoms of genius, all the complexes of the artist whose work is atrocious because he lacks the inspiration of his real wife whom he has treated so badly. The sacrifices demanded of Eileen almost seemed possible, so well did Miss Cecily Byrne assume the character; though these were not more than was asked of the mistress which Miss Gwladys Black-Roberts cleverly sketched. Indeed, the acting throughout was meritorious and intelligent, and lively studies were contributed by Miss Nancy Pawley and Mr. Harold Anstruther.

Professor Allardyce Nicoll has taken another neglected eighteenth-century playwright's work from the shelf, and for one evening Arthur Murphy again tasted the delights that once were his in full measure at Drury Lane. For "The Way to Keep Him," which was first acted in full comedy form in 1761, is more literary than "The Jealous Wife" and less satisfying on the stage, more homely and less farcical, than "The Dramatist," both of which have been revived at the College Theatre, East London College (University of London). It is not difficult to see that Sheridan owed something to Murphy, just as he, in turn, owed something to the Restoration masters who preceded him and to the French comedian De Moissy, to whom he acknowledges his debt. But the dialogue lacks the Gallic salt, and, though the edge of the satire has a point, too often its thrusts are blunted with long speeches. In a word, the play would have gained effectiveness by a judicious use of the blue pencil.

It is the widow Belmour who is the good fairy of reason, and Miss Norma Varden, whose sense of comedy is a real delight, gave a happy performance that charmed not only the rather rascally Lovemore of Mr. Alfred Gray, or the fastidious Sir Brilliant of Mr. Bruce Belfrage, or the excellently foolish Sir Bashful Constant of Mr. Douglas Ross, but all in the crowded theatre. And I must pay tribute to the intelligent acting of Miss Marie Ney as Lady Constant and the pert audacities of the Muslin of Miss Drusilla Wills. The play was well managed by Mr. Stanley Groome.



THE DELIGHTFUL "ALICE IN WONDERLAND" BALLET IN "R.S.V.P.," AT THE VAUDEVILLE: THE MAD TEA PARTY SCENE—(L. TO R.) ALICE (MISS MIMI CRAWFORD), THE MARCH HARE (MR. HUGH DEMPSTER), THE DORMOUSE (MISS ANNIE KASIMIR), AND THE MAD HATTER (MR. CYRIL RITCHARD).

Though called on the programme "Alice in Lumberland," because it is represented as the vision of an old second-hand bookseller, Mr. Archibald de Bear's fantasy gives us the authentic "Alice in Wonderland," with all the familiar characters in Tenniel-ish costumes. It is a ballet or wordless mime, with charming music by Mr. Norman O'Neill, and the whole thing conveys the spirit of the story delightfully. Miss Mimi Crawford makes an ideal Alice.

Camera Portrait-Group by Hugh Cecil.

# ARCHERS BEAT GOLFERS: BOW AND ARROW VERSUS CLUBS AND BALL.

PHOTOGRAPHS BY G.P.U., C.N., I.B., AND KEYSTONE VIEW CO.



AN ARCHER ON THE TEE: MR. E. T. TOPLISS "DRIVING OFF" WITH HIS BOW AND ARROW.



THE APPROACH SHOT BY AN ARCHER: MR. R. S. MOMBER, CAPTAIN OF THE BOWMEN, SHOOTING ON THE EDGE OF A GREEN.



A GOLFER ON THE TEE: MR. R. H. W. ROWLEY, CAPTAIN OF ROYSTON, DRIVING OFF.



A GOLFER BUNKERED: E. E. BEVERLEY (THE ROYSTON GOLF "PRO") PLAYING A NIBLICK SHOT, WHILE MR. TOPLISS WATCHES.



AN ARCHER BUNKERED: MR. C. R. BLACKLEDGE PULLING HIS ARROW OUT OF THE SAND—ACTION WHICH MEANT A LOST POINT.



ARCHER AND GOLFER HOLING OUT: MR. ROWLEY AND MR. MOMBER BOTH MISS SHORT SHOTS AND HALVE THE FIRST HOLE IN SIX.



HOW THE ARCHERS "HOLED OUT": MR. K. T. TOPLISS PIERCING THE HEMPEN BALL WHICH REPRESENTED THE HOLE FOR THE BOWMEN.

Much interest was roused by the recent team match between seven selected golfers of Royston against seven archers of Cambridge University, which resulted in a victory for the bowmen by  $4\frac{1}{2}$  to  $2\frac{1}{2}$ . There has always been a connection between golf and archery, as it may be remembered that some 500 years ago the Scottish kings decreed that "golf be utterly cried down," so that their people might practise archery; while matches between bowmen and archers have taken place both in America and in Scotland in modern times. The archer shoots

from the tee in opposition to the golfer with his drive, and continues towards the hole, losing a point if he shoots into a bunker or into the rough outside a radius of twenty yards from the hole; while a hempen ball is laid five yards beyond the pin to represent the archer's hole. The archer has to transfix this with an arrow to "hole out." On an average, an archer can shoot further than a golfer can hit. Mr. Momber, the archers' captain, went round Royston in '70, a score which is two better than the bogey for the course.

## BOOKS OF THE DAY.

MOST people, I suppose, glance casually at the stars from time to time, and are mildly interested in sun-spots, auroras, and eclipses, when boomed in the papers, but how many of us go about our mundane ways with any abiding consciousness of the earth's place and movement in the universe? There is a deceptive stability about our world, as we see it. A Londoner, for instance, draws his curtains of an evening and plays bridge

those who had to decipher his manuscript, for his handwriting was *valde desperatus*. Both he and Sir Edmund are noted, *inter alia*, for dainty lines on themes dear to the bibliophile, such as Lang's "Ballade of the Book-Hunter." Of kindred interest is a volume called "THE GREATEST BOOK IN THE WORLD, AND OTHER PAPERS," by A. Edward Newton, with illustrations (The Bodley Head; 20s. net). The "greatest book" is, of course, the English Bible. The "other papers" by this genial American essayist (author of "The Amenities of Book-Collecting"), who is more concerned with biography than bibliography, include gossipy studies of famous people, past and present. In that on the love affairs of Shelley, I think he hardly does justice to Matthew Arnold, who was as far from white-washing Shelley as he is himself.

The recent revival of Shelley's tragedy, "The Cenci," has coincided with the publication of "BEATRICE CENCI," by Corrado Ricci, translated from the Italian by Morris Bishop and Henry Longan Stuart; illustrated (2 vols; Heinemann; 32s. net). Shelley's play, however, is only briefly mentioned in this new biography. "It is an error," says Signor Ricci, "to believe that the aureole encircling the head of the hapless sinner was set there later by historians, poets, and novelists in order to attack the Papacy, as, for example, by Shelley, because he 'belonged to the Satanic School.'" And again: "It is an error to seek to identify the source of the legend of Beatrice in Shelley's tragedy, in Stendahl's tale, in Guerrazzi's romance, or even in Muratori's Annali." The "legend," for which the new book substitutes cold fact, had already begun on the day of Beatrice's execution.

Signor Ricci, who was at one time Italian Minister of Fine Arts, became interested in the Cenci case while examining the authenticity of a well-known picture by Guido Reni, which he decided is not, as popularly supposed, a portrait of Beatrice Cenci, but represents the Samian Sibyl. He then proceeded to rebuild the whole Cenci case from original and contemporary sources. "Let none of my readers blame me," he writes, "if I have been forced to relate a story that is gloomy, sinister, and at times unedifying." As for his being "forced" to tell it, one might say, with Talleyrand, "*je ne vois pas la nécessité*," yet the result of so much research must be acknowledged as a valuable contribution to history. It certainly paints in lurid detail an authentic picture of vice, crime, legal procedure, and penal methods, including the *veglia* torture and red-hot pincers, in Italy at the end of the sixteenth century, and these elements provide keener "thrills" than any modern murder case. Doubtless the late Mr. Bowdler would have omitted much corroborative detail from this almost too convincing narrative, but Signor Ricci has felt it his duty, as a conscientious historian, to "attenuate" nothing, and set down naught in prudery.

In turning from the gory annals of the Cenci to the career of their modern compatriot, "VERDI," by Franz Werfel, translated by Helen Jessiman (Jarrolds; 16s. net), I am struck by a complete contrast in the author's outlook and method. "The truth of a life," writes Herr Werfel, "is not to be found in the strictest analysis of its biographical material. . . . We must create this truth for ourselves—the mythical legend of the man." This book, in fact, is not a biography, but a biographical novel, vivid, dramatic, and picturesque. I see some poetic "reparation" in the fact that a Teutonic writer (Austrian—to be exact) should interpret so sympathetically the soul of Verdi, who suffered agonies of self-torture over the defeat of Italian opera by Wagner, and in a fit of despair destroyed the manuscript of his own opera, "King Lear."

Historical biography of the chatty, personal sort is to be found in two interesting volumes on prominent women of the eighteenth century. One is "A LILY OF OLD FRANCE: MARIE LECKZINSKA, QUEEN OF FRANCE, AND THE COURT OF LOUIS XV.," by Eric Rede Buckley, with portraits (Witherby; 10s. 6d. net). The rather fanciful title, I take it, conveys the idea that this exemplary Polish Princess, who was Queen of France for forty-three years, was, as it were, a lily amid "voluptuous garden roses." Queen Marie, who was pious and retiring, and rather afraid of her fickle husband, had not the force of character to keep him in the path of virtue. She could not compete with Mme. de Pompadour and her kind. In this book I was astonished to find, at so late a date, a parallel to the Cenci horrors—the barbarous execution of a man who stabbed Louis XV., without apparently intent to kill, in 1757. He was torn limb from limb by four horses, before a great concourse of people. How many seeds of revolution, I wonder, were sown by his blood?

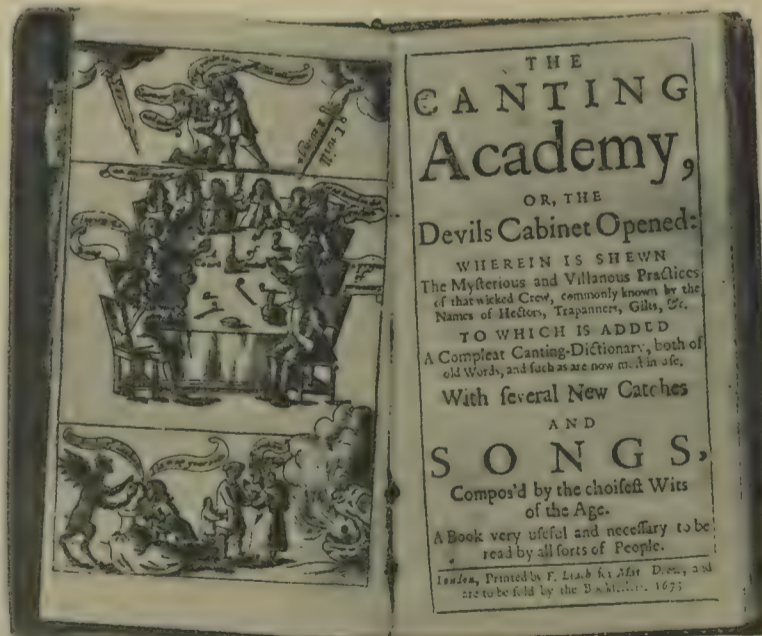
The other volume mentioned above traverses much the same period on this side of the Channel—namely,

"REGENCY LADIES," by Lewis Melville, with colour frontispiece by Aubrey Hammond, and other illustrations (Hutchinson; 21s. net). Here Mr. Melville, a busy chronicler of bygone society and amours, finds a score of congenial subjects, including Queens Charlotte and Caroline, Lady Sarah Lennox (whom George III. once loved), Fanny Burney, Mrs. Fitzherbert, Mrs. Jordan, and Harriette Wilson, a pioneer in the gentle art of fluttering dovescotes by indiscreet reminiscences.

Contemporary rural life is reflected in "THE DIARY OF A COUNTRY PARSON: THE REV. JAMES WOODFORDE, Vol. II., 1782-87." Edited by John Beresford (Oxford University Press; 12s. 6d. net). I find one link with the "Regency Ladies" in the entry for Oct. 19, 1782—"Busy in reading *Evelina*, a Novel, lent Nancy by Mrs. Custance—there are 3 Volumes of it—wrote by a Miss Burney—they are very clever and sensible." Another glimpse of the great world occurs on Oct. 4, 1786, when the good Parson was travelling in Somerset: "At the same Inn at Hindon was Mr. Pitt, the prime Minister, in the same Dilemma as we were, all the Horses being engaged—He was going to Burton Pynsent." It does not occur to the diarist to improve the occasion by any personal sketch of the Premier: it may even be that, to his bucolic mind, "Prime Ministers and such as they" were of less account than "asparagus in May." As Mr. Beresford points out, the main charm of this village Pepys is the picture he gives of eighteenth-century country life. I suppose the record of anyone who wrote down from day to day exactly what he did, and what he ate and drank, would be interesting to people a century later as a mirror of old-world manners. From this point of view the book is amusing enough, but the Rev. James himself, though amiable and charitable, strikes me as a rather commonplace person, fond of his victuals, and not remarkable for humour or imagination.

Incidentally Parson Woodforde throws some light on the penal code of his day. This brings me to a book dealing with an English criminal case of the early nineteenth century, and affording comparison with the sixteenth-century Italian example described in "Beatrice Cenci." I refer to a new volume of the Notable British Trials series—"THE TRIAL OF ABRAHAM THORNTON," Edited by Sir John Hall, Bt. Illustrated (William Hodge and Co.; 10s. 6d. net). Thornton was acquitted of murdering a young woman in 1817, and her death remains an unsolved mystery. The case is memorable for the fact that he was re-arrested and tried again under an obsolete "appeal of murder" made by a relative of the deceased, and replied by throwing down his glove for "ordeal by battle." The appellant declined the ordeal, Thornton emigrated to America, and an Act was passed abolishing both these old legal processes.

Among the books which I must leave for future notice, two are interesting in connection with recent events—



A SEVENTEENTH-CENTURY SATIRE ON CANTING "HECTORS, TRAPANNERS, GILTIS, ETC.": ANOTHER RARE BOOK (OF 1673) INCLUDED IN THE RECENT BRITWELL SALE.

The above is the title-page, with engraved frontispiece, of a rare first edition also offered for sale at Sotheby's on March 16.—[By Courtesy of Messrs. Sotheby and Co.]

Mr. Alan Cobham's "SKYWAYS" (Nisbet; 15s. net), and "WE TIBETANS," by Rin-Chen Lha-Mo (Mrs. Louis King) (Seeley, Service; 12s. 6d. net). The East—near and far—is also represented by Lady Dorothy Mills's new travels, "BEYOND THE BOSPHORUS" (Gerald Duckworth; 15s. net), and "THE CHARM OF INDIAN ART," by W. E. Gladstone Solomon (Fisher Unwin; 10s. 6d. net). The West offers literary and artistic recollections in Mr. Lewis Hind's "NAPHTHALI" (The Bodley Head; 15s. net). Is Mr. Hind also among the patriarchs? Thereby hangs—a text. C. E. B.

1607.  
A true report of certaine wonderful overflowing  
of Waters, now lately in Summer (et-thire, Norfolk, and other  
places of England: deftroying many thousands of men, women,  
and children, overthrowing and bearing downe  
whole townes and villages, and drowning  
infinite numbers of theeepe and  
other Cattle.



Printed at London by W. I. for Edward. White and are to be sold  
at the signe of the Gunne at the North doore of Paules.

A SEVENTEENTH-CENTURY PARALLEL TO THE PAST WINTER'S FLOODS: THE TITLE-PAGE OF A "VERY RARE" BOOK OF 1607 IN THE BRITWELL SALE.

The "very rare" book with this quaint old woodcut on its title-page was amongst the lots offered at Sotheby's on the second of the four days' sale (March 15-18) of the latest instalment from the famous Britwell Court library, the property of Mr. S. R. Christie-Miller.

By Courtesy of Messrs. Sotheby and Co.

or reads a book, goes to bed, and wakes up to find London still there in the morning. For all he cares, apparently, his world might be resting on a flat plane.

Astronomers and poets, I think, are among the few who realise the mutability of things, and cultivate a sense of proportion, like Sophocles—

Who saw life steadily and saw it whole.

It would be well if everyone studied such a book as "ASTRONOMY TO-DAY," by the Abbé Th. Moreux, Director of the Observatory of Bourges, translated by C. F. Russell, M.A., late Fellow of Pembroke College, Cambridge, with sixty-two illustrations (Methuen; 10s. 6d. net). Astronomical science is continually making progress, and in this fascinating little book the Abbé Moreux summarises the present state of knowledge, including, of course, in his discussion the Einstein theory of relativity and the markings on Mars, of which he gives his own photographs and drawings. Mars, he considers, is moribund, in a condition intermediate between that of the earth and that of the moon. "Slowly, very slowly . . . insensibility overtakes the planet as a consequence of the cold which sooner or later puts every world to sleep."

The same idea is finely expressed in Mr. J. C. Squire's poem, "The Moon," which for imaginative treatment of scientific truth ranks with Watson's "Hope of the World" and various stanzas of "In Memoriam." It occurs in Mr. Squire's "POEMS IN ONE VOLUME" (Heinemann; 8s. 6d. net), a collection containing all his published poems that he wishes to reprint, with many new ones. His muse is modern, though not freakish, and he sings, in a less classical vein, of much else besides celestial phenomena—of war experiences, of dogs and critics, of men and women, and of places, from Constantinople to Chicago; while in "The Rugger Match" he proves himself a Pindar of modern sport. Perhaps he played Rugger on the same field that I did in an earlier decade, for as an old Johnian I can claim seniority over him in years, although not "equalled with him in renown."

Before quitting Parnassus for the plains of prose, I must mention six additions to that pleasant series of selections in white paper covers called (a shade grandiloquently, perhaps) "THE AUGUSTAN BOOKS OF MODERN POETRY" (Ernest Benn; 6d. each). They comprise two other war-time singers, Siegfried Sassoon and Frederick William Harvey; A Religious Anthology; Walt Whitman; and the verse of two eminent bookmen, Sir Edmund Gosse and the late Andrew Lang, who formerly wrote for this paper a weekly causerie, "At the Sign of St. Paul's." Many is the proof thereof that I have read, but I pitied

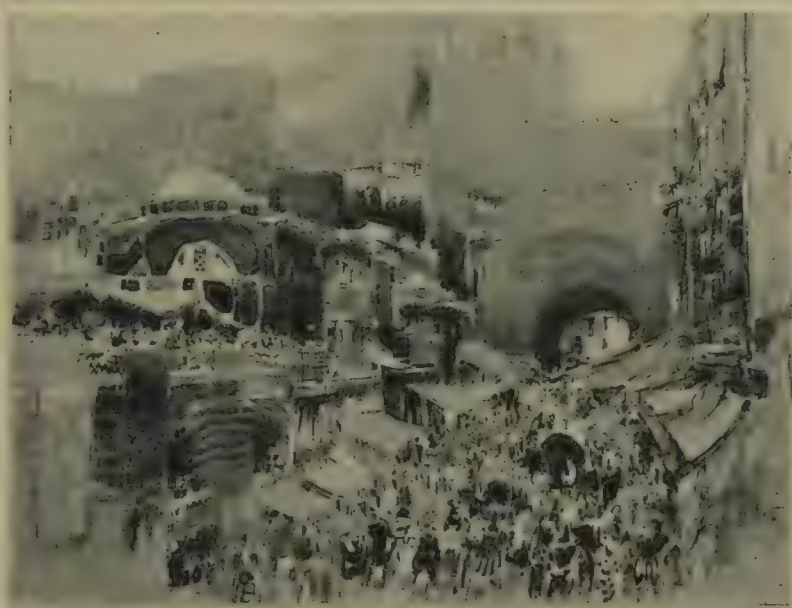
## THE WALCOT EXHIBITION: AN INTERPRETER OF ANTIQUITY.



"THE GRANDEUR THAT WAS ROME" REVIVED BY THE VISION OF A BRITISH ARTIST: "THE BASILICA MAXENTIUS," A NEW ETCHING BY WILLIAM WALCOT.



AN ARTIST'S VISION OF IMPERIAL ROME IN THE DAYS OF ITS LIVING GLORY AND LUXURY: "THE BATHS OF CARACALLA; THE TEPIDARIUM"—A NEW WALCOT ETCHING.



A WALCOT VISION OF ROME'S AFRICAN RIVAL: "CARTHAGE—THE STREET OF KHAMON"—A TEMPERA CARTOON FOR AN ETCHING TO ILLUSTRATE A NEW EDITION OF "SALAMMBO."



SPLENDOURS OF SEVENTEENTH-CENTURY VENICE IN THE DAYS OF THE GREAT REPUBLIC: "A VENETIAN FESTIVAL"—ONE OF MR. WALCOT'S NEW ETCHINGS IN HIS EXHIBITION.



AN IMAGINATIVE RECONSTRUCTION OF CARTHAGINIAN LIFE AS DESCRIBED IN "SALAMMBO" BY FLAUBERT: "HAMILCAR'S PALACE"—A WALCOT WATER-COLOUR.



NOW THE HOME OF THE GALLERY OF MODERN ART: "THE PALAZZO PESARO, VENICE," FINISHED IN 1710—A NEW WALCOT ETCHING (SECOND STATE).

Mr. William Walcot holds a unique place among artists as an interpreter of the life of antiquity against a background of its finest architecture. He shows us visions (based on archaeological data) of great buildings in the heyday of their magnificence, with the life that proceeded in and around them. We reproduce here some entirely new etchings and pictures from his exhibition which was opened, on March 11, in the Ackermann Galleries at 157a, New Bond Street. The catalogue contains some interesting historical notes on these important examples of his art. Thus, of the Basilica Maxentius we read: "The Basilica Nova was erected by Maxentius, but was dedicated by and bears the name of Constantine the Great, his conqueror. It was the last and in every way the most remarkable of the

Tribunal basilicas of Imperial Rome. . . . Constantine made radical alterations. . . . The *sella curulis*, the magistrate's chair, occupied at times by the Emperor himself, was moved to the new apse." The Baths of Caracalla, "the best-designed and most elaborate of all the Roman *Thermae*, accommodating 1600 bathers, were opened in A.D. 216. The great central hall, or Tepidarium, was roofed by three lofty cross vaults." The tempera painting of Carthage showing "the Barbarians" quitting the city "is a cartoon for one of the artist's etchings for an *édition de luxe* of Flaubert's masterpiece. . . . In 'Salamambo' the yellow marble palace of Hamilcar in the gardens at Megara becomes once more a reality." The Pesaro Palace at Venice was designed by Baldassare Longhena (1604-82).

## NEW EXAMPLES OF EARLY SUMERIAN ART: REMARKABLE DISCOVERIES AT UR.

By C. LEONARD WOOLLEY, Director of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia.

IT is not often that one can illustrate the art of an ancient civilisation by objects found in a single season, but this year the Joint Expedition at Ur has been unusually fortunate, and, though our work here is far from over, it has already produced many documents of great importance for the history of Sumerian sculpture. And these are not all of one period; they cover a wide range of time, from the dim ages of pre-history through the First Dynasty of Ur, about 3300 B.C., which marked the culminating point of primitive art, down to the spacious days of the Third Dynasty, when Ur was the capital of a great Empire having relations by war and trade with other distant realms, and art, encouraged by wealth and a wider outlook, reached its maturity.

The earliest age is splendidly represented amongst this season's finds by a limestone plaque (Fig. 9) measuring 10 in. by 9 in., on which there are shown two scenes of sacrifice. In the upper scene a figure, naked, but with long hair, or wearing some kind of headdress, pours from a spouted pot a libation into a tall, slender vase set in front of the throne of a seated god, the Moon-god Nannar. Behind the naked figure, which is probably the king, stand four smaller figures, closely draped, perhaps the members of the royal house. In the lower register, a similar libation is being poured before the door of a shrine, but here the ministrant is a naked and clean-shaven priest; behind him stands a female figure with long hair, mitred and swathed in a voluminous cloak, who must be the high priestess; and behind her come two attendants, one carrying the sacrificial lamb, one a wreath or rosary.

It is interesting to compare this archaic relief, dating from perhaps 3500 B.C., with the great stela of Ur-Engur which we found last year. That stela is younger by 1200 years, but the subject is the same (see *The Illustrated London News* for April 18 and Aug. 22, 1925); only the treatment shows, for all its formalism, the mastery which the sculptor had acquired during those ages of apprenticeship.

A nearer and a not less instructive parallel is afforded by another object found this season, a lunar disc of white alabaster (Fig. 2) on which is carved the same scene as we have in the lower register of the plaque. The high priestess, this time wearing a founced dress and a pointed mitre, takes the centre of the stage; in front of her the celebrant priest, no longer naked, but wearing the skirt of a more sophisticated age, pours the libation before a stepped altar; behind her were two attendants (one of the figures is missing) with fly-whisks (?) and baskets of offerings. An inscription on the back of the disc states that it was presented to the temple of the goddess Nin-Gal by the high priestess, the daughter of that great Sargon who was King of Akkad about 2700 B.C. Mutilated though this carving is, one cannot fail to recognise a development

of technique which involves no loss of life and vigour.

To the period of the First Dynasty of Ur belongs a delightful little engraving on white shell, a picture of a bull plunging amid tall marsh plants (Fig. 1). Not the work of a master, it is conventional in treatment as well as in subject, but perhaps all the more

animals are carved, for in all likelihood they formed the feet of the throne of a statue—the god supported by the beasts which symbolised him—and the hind-parts were embedded in its masonry. Here there is no finicking over detail; the purpose is architectural, and the sculptor limits himself to broad lines and a massive simplicity which is admirably calculated, so that, looking at the beasts, one finds it hard to realise that they stand no more than 14 in. high, for they have all the qualities of greatness.

From these early pieces we turn to the examples of Third Dynasty art. The copper figures (Fig. 7) of King Dungi (2500 B.C.) scarcely come into our series, for they illustrate not the development of style so much as its petrification by religious tradition; they are the conventional figures which were laid at the building's foundation to keep on record the piety of the builder, and they had to be cast in the time-honoured mould. There is more real life in the head of a shaven Sumerian priest (Fig. 5), though it is battered into a parody of its original self; it has character and individuality which shows

through all the damage done by time.

A statue of the goddess Bau (Figs. 6 and 8) was the most precious object recovered from the ruins of the temple of Nin-Gal, where we found strewn about the pavements the broken vases and ornaments thrown down by the men who looted the shrine soon after 1900 B.C.—vases of alabaster and other rich stones dedicated here by ancient kings. A solid and a solemn figure, she sits upon a throne which is the river, supported by her sacred geese. She wears an elaborately founced and pleated dress, and her hair is done in the very unbecoming chignon affected by goddesses; her nose, which was made in a separate piece of stone, is missing, and so is the inlay of her eyes. This is one of the two or three complete Sumerian statues known dating from the great period, and the first female statue yet found, so that its importance is difficult to overestimate; but as a work of art it does not come in the first class. A statue of the goddess Nin-Gal, similar, but unfortunately represented only by fragments (bits of it were scattered all over the temple, and some were never found), shows how vastly finer was the work of a real master.

But the highest level is reached by a female head (Figs. 3 and 4), probably that of Nin-Gal—again unluckily only a fragment and mutilated at that—carved in white marble, and with its eyes inlaid with lapis lazuli and shell. Here we have the Third Dynasty artist at his best; and, looking at this head, instinct with life, the tender modelling of the flesh thrown into relief by the dignified convention of the hair, one feels that the Sumerian at his best could have stood before the sculptors even of Greece and not been utterly ashamed.



FIG. 1.—DATING FROM THE FIRST DYNASTY OF UR, ABOUT 3300 B.C.: "A DELIGHTFUL LITTLE ENGRAVING ON WHITE SHELL, A PICTURE OF A BULL PLUNGING AMID TALL MARSH PLANTS."

interesting for that, since it shows the high level which in the applied arts was attained by the craftsmen of the time.

Of about the same date are two remarkable limestone rams (Fig. 10). Only the fore-parts of the



FIG. 2.—MOON-WORSHIP AT UR-OF-THE-CHALDEES 4600 YEARS AGO: A LUNAR DISC OF WHITE ALABASTER, CARVED WITH A RELIEF SHOWING THE HIGH PRIESTESS, DAUGHTER OF SARGON, KING OF AKKAD (2700 B.C.) IN A FOUNCED DRESS; AND (TO LEFT) A PRIEST SACRIFICING TO NIN-GAL, WIFE OF THE MOON-GOD.

Photographs by Courtesy of the Trustees of the British Museum and of the Museum of the University of Pennsylvania.

## NEW DISCOVERIES AT ABRAHAM'S CITY: UR SCULPTURE OF MANY AGES.

PHOTOGRAPHS BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM AND OF THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA.



FIG. 3.—SUMERIAN ART OF THE THIRD DYNASTY OF UR AT ITS BEST: A HEAD, PROBABLY OF THE GODDESS NIN-GAL, IN WHITE MARBLE.



FIG. 4.—"HAIR-WAVING" AT UR 4000 YEARS AGO: THE MARBLE HEAD SHOWN IN FIG. 3, WITH INLAID EYES OF SHELL AND LAPIS LAZULI.



FIG. 5.—A MOON-LIKE FACE FROM THE CITY OF MOON-WORSHIPPERS: A LIMESTONE HEAD OF A SUMERIAN PRIEST OF UR (2300-2150 B.C.).



FIG. 6.—WITH "FLOUNCED AND PLEATED DRESS" AND HAIR IN A "VERY UNBECOMING CHIGNON": A DIORITE STATUE OF THE GODDESS BAU.



FIG. 7.—INSCRIBED WITH THE NAME OF KING DUNGI (2500 B.C.): CONVENTIONAL COPPER FIGURES OF THE KING AS A MORTAR-CARRIER, FOUND IN HIS TEMPLE FOUNDATION DEPOSIT.



FIG. 8.—"ON A THRONE WHICH IS THE RIVER, SUPPORTED BY SACRED GEESE": THE STATUE OF BAU (THE FIRST FEMALE STATUE FOUND AT UR).



FIG. 9.—DATING FROM THE EARLIEST AGE OF SUMERIAN ART (PERHAPS 3500 B.C.): A LIMESTONE PLAQUE (10 IN. BY 9 IN.) REPRESENTING WORSHIP OF THE MOON-GOD NANNAR.



FIG. 10.—DATING FROM THE FIRST DYNASTY OF UR (ABOUT 3300 B.C.): TWO LIMESTONE RAMS (14 IN. HIGH), PROBABLY SUPPORTS FOR A THRONE, MODELLED ON BROAD LINES OF MASSIVE SIMPLICITY.

These remarkable examples of Sumerian sculpture, recently found at Ur-of-the-Chaldees, the city of Abraham, range in date from the earliest period to the time when Ur was the capital of a great empire. They are all described (with corresponding reference numbers) in Mr. C. Leonard Woolley's article on the opposite page. The excavations which he has conducted at Ur with so much success have several times been illustrated in this paper, and photographs of the great stela of Ur-Engur, to which he compares the newly found earlier relief shown in Fig. 9 above, appeared in our issues of April 18 and August 22 last

year. He then gave the date of Ur-Engur as 2300 B.C., while the new relief dates from about 3500 B.C. Both represent the worship of the Moon-God Nannar. The full description of the two small statuettes shown in Fig. 7 above is as follows: "Copper figures of King Dungi (2500 B.C.) found in brick boxes below the foundations of a temple built by him. They represent the King as a temple servant carrying on his head a basket of mortar. Down the front of the figures is an inscription recording the King's name and titles and the dedication of the building."

# THE WORLD OF SCIENCE.

## CONES AND CATKINS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

"OUR England is a garden," sings Mr. Rudyard Kipling in one of his delightful poems. Yet few people seem to realise this, and then only in a dull sort of fashion, not more than two or three times a year—when the hedgerows are spangled with primroses; when the meadows are a golden glory of buttercups; and when the woods are carpeted with bluebells. This last event seems always to awaken a savage thirst for an outbreak of wantonness. Time and again have I seen what in the early morning was a gorgeous haze of blue transformed into a trampled wreckage of green leaves and bruised, pulped flowers. For the ordinary person is attracted only by colour: even the keen gardener commonly cherishes flowers only for the sake of their gay hues. Their shape and structure, their means of fertilisation, and of the dispersal of their seeds, and the why and wherefore of their coloration, are not so much neglected as unrealised.

Yet this theme of flowers in the making is an intensely interesting one, and just now the way is open to those who would venture to explore this new field. The material for study is furnished by fir-cones, and the catkins of willow and birch, poplar and alder. It would seem difficult to suggest anything less like a "flower" than a fir-cone. But, nevertheless, it is a flower. This

much becomes apparent the moment we realise what are the essential parts of the flower, and what are their functions. Briefly, these functions are reproductive—the formation of the fertilising "pollen," and of the "ovule," or incipient seed. The gaily-coloured petals which, to most people, constitute the "flower" are merely accessories to effect these ends.

The fir-cone, then, is the female flower of the various types of pine-tree. It may take the form of a series of spirally arranged overlapping scales, or of solid, more or less semi-circular, nodules, ornamented with "bosses," which will be found, like the scales, to be attached to a central column by a long

the fertilising, microscopic yellow dust known as the "pollen." Borne by the wind as so many invisible particles, some of this dust will settle on the naked ovule, and, blending therewith, start the formation of the seed. Most of it, however, will be dusted over the leaves and trunk of the tree, or will be carried far out into the open to

mingle with the proverbial "March dust." At times, indeed, this output of pollen is so great that the ground is coloured yellow, giving rise to the supposition of a rain of sulphur, and the presage of the approach of the end of the world! The scales, or "bracts," of such cones answer to the petals of typical flowers. But to this point a return must be made. For the moment let us consider one or two of the more remarkable kinds of fir-cones.

The photograph above shows the cone of *Pinus lambertiana*, of Western North America, the home of some of the world's most remarkable pines. This tree grows to a height of over 220 ft., and its cones are 1 ft. 8 in. long! The cone of a Scots pine is shown beside it, for the purpose of comparison. Another species, *Pinus muricata*, retains its cones for a

quarter of a century or more; and they possess an extraordinary vitality, surviving the great forest fires which frequently ravage the region in which this tree lives. They keep the seeds safely enclosed, though the fierce heat consumes the parent tree; then the scales open, and release the seeds to rear a new forest on the ashes of the old! The "rosy plumelets" which "tuft the larch," described by Tennyson, are the female cones.

The point to be borne in mind when considering the conifers is that their "ovules," or incipient seeds, are entirely exposed; attached to a scale-like leaf. In the juniper, after fertilisation, the seed becomes enclosed by the transformation of the tissue of the scale into a succulent pulp, forming a kind of berry. In the yew the seed is exposed, lying in the centre of a fleshy scarlet "arillus."

"Catkins" are very different. In the male catkin the stamens form long, slender stalks, surmounted by the pollen-sacs; they never have the form of scales.

In the female catkin, the ovule, or incipient seed, is enclosed within a chamber, or ovary, as in all the typical flowering plants. The male catkins of the willow, looking like so many fox-tails, are shown in the upper left photograph. In the poplar, the

scales protecting the ovaries have spiked edges, some of which are clearly seen in the photograph. In the alder we find the female catkins assuming an almost cone-like form. But they are not really



"LOOKING LIKE SO MANY FOX-TAILS": MALE CATKINS OF THE WILLOW.

"The above are male catkins of the willow, with their long, slender stalked anthers. The female catkin has the appearance of a mass of thick, curved spikes."



A GIANT AND A PIGMY AMONG CONES: (ABOVE) THAT OF THE AMERICAN *PINUS LAMBERTIANA*; (BELOW) A SCOTS FIR CONE.

"The cone of *Pinus lambertiana* attains to a length of one foot eight inches. Below it is the cone of a Scots fir. The large cone has been bound with wire, to preserve its shape; the Scots fir cone has been allowed to open naturally, as it does, to allow of the escape of the seeds."

cones, inasmuch as the seed is enclosed within an ovary.

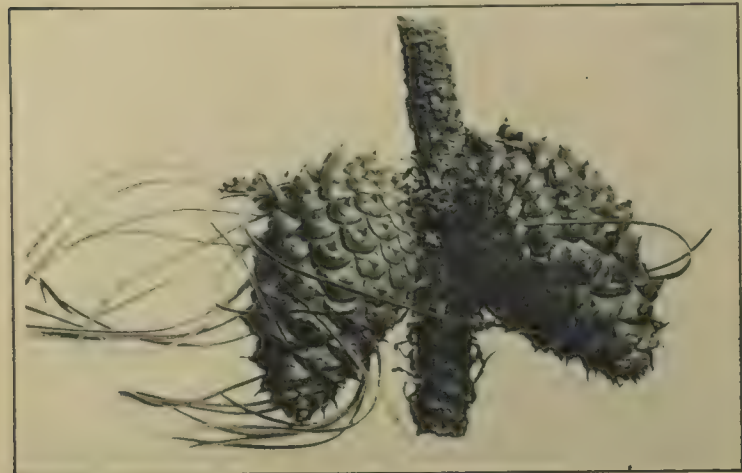
But the willows, of which there are innumerable species and sub-species, and the poplars are not the only catkin-bearing trees. The hazel, walnut, edible chestnut, hornbeam, mulberry, and the numerous species of oak, all bear catkins. Fertilisation of these catkins is generally effected by means of the wind, which disperses the pollen as a fine dust. But a bid for insect aid is clearly made by some species, since the catkin is sometimes fragrant, as in some of the willows, and sometimes bears "honey-glands" to tempt bees and other nectar-loving insects to come and bear away pollen to be deposited on the pistils of neighbouring trees.

In cones and catkins, then, we have the early stages in the evolution of flowers such as buttercups

and daisies, the flaming poppy, and the dainty primrose. These flowers have a protecting covering, while in the bud, in the form of green scales, known as the "sepals," which overlap the bright-coloured "petals." In the poppy the sepals rapidly fall off, as the flower opens; commonly they are retained. In some flowers, again, the sepals become brightly coloured, and alternate with the petals. In yet other flowers there are no petals; what appear to be petals are really bright-coloured sepals. I know of many gardeners whose gardens, from early spring to late autumn, are a blaze of colour, yet who have never taken note of these different types of flowers, nor of the various shapes of flowers, and the relation of these shapes to the methods of their fertilisation!

The infinitely varied forms of the anthers, and their modes of attachment to the petals, are, in like manner, details of structure which have never given such gardeners an instant's thought!

The moment one begins to enlarge one's views to embrace these wonders, a garden becomes more fascinating than ever. Many of us have no flower-beds to linger over; but we can find all we need in Nature's garden. The hedgerow, meadow, and heath will furnish all we need the year round.



"FLOWERS" OF THE PINE: CONES OF *PINUS SYLVESTRIS*; WITH SOLID, SPIKY BRACTS.

"In the cones of *Pinus sylvestris* the 'bracts' are very solid and spiked, contrasting conspicuously with the scale-like 'bracts' of the cones of the spruce; or the silver-fir."

stem. These are the "bracts," and at the base of each lies the ovule, presently, when fertilised, to become a seed. The male flowers are much smaller, and look like tiny cones. Their function is to produce



AN INTERMEDIATE STAGE BETWEEN CONES AND FLOWERS: MALE CATKINS OF THE POPLAR.

"In the male catkins of the poplar, it will be noticed, the bracts have spiked edges. Here we have an intermediate stage between the cone on the one hand, and the flower of gay petals on the other."

## DUE TO A SUN-SPOT: THE FINEST AURORA FOR FIFTY YEARS.

DRAWN BY SCRIVEN BOLTON, F.R.A.S., F.R.S.A.



## LIKELY TO OCCUR AGAIN IN APRIL: THE GREAT CRIMSON AURORA OF MARCH 9, AS SEEN OVER ST. PAUL'S.

"Reports from all over the country," writes Mr. Scriven Bolton, "bear witness to the remarkable display of the Aurora Borealis which occurred on March 9. It was the sight of a lifetime. One has to go back more than fifty years to find an equal to it in magnitude and beauty. The aurora illuminated the landscape, and objects were seen to cast shadows. It first appeared after sundown along the north horizon. The huge auroral arch was of a pearly green colour, while the throbbing patches of light and pulsating streamers darting above it changed colour at 7.20 from a pale lemon-green to a lurid crimson, like the reflected glow of a prairie fire. The phenomenon lasted about two hours. An auroral display is caused by disturbances emanating from the sun's interior. As in the present

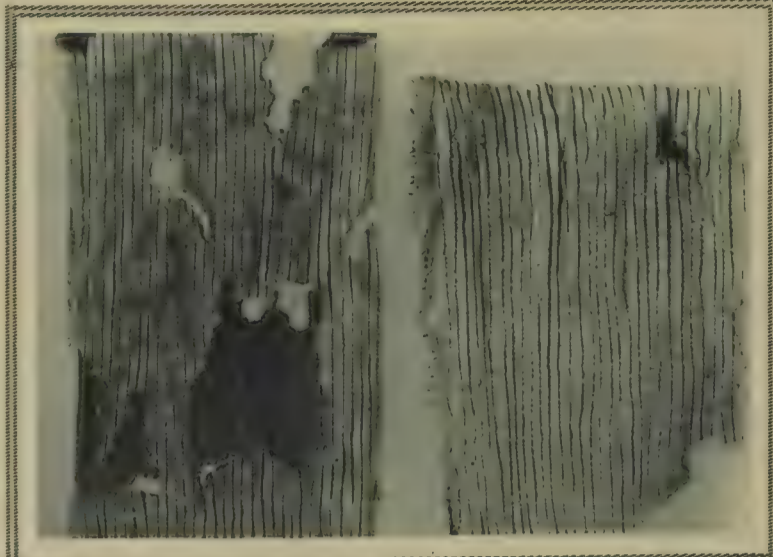
instance, it usually denotes the presence of a large spot on the sun. A sun-spot is a kind of volcano, which emits beams of electrified particles into space. One such beam of charged matter struck our earth (see inset above) on March 9, and was the sole cause of the auroral display. Terrestrial magnetism also responded to this shock, evidenced by a violent agitation of the magnetic needle. Our globe had received a surplus charge of electricity. During an auroral storm the charged particles, for some unknown reason, become concentrated over the earth's magnetic poles, and that is why, in Britain, we always see the aurora over the north horizon, hence the term, 'northern lights.' The height of an aurora varies from 40 to 600 miles." Another is expected about April 3-5.—[Copyrighted in U.S. and Canada.]

# THE HUMAN TOUCH IN ANCIENT EGYPT: CURIOUS NEW DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.



A PARALLEL TO "THE CONTENTS OF A MODERN CORNER-STONE": PART OF A FOUNDATION DEPOSIT FROM HATSHEPSUT'S TEMPLE—SAUCERS OF FRUIT FOR HER "ETERNAL PROVISION."



"STILL RETAINING THE FOLDS IRONED INTO THEM FOUR THOUSAND YEARS AGO": SCRAPS OF PLEATED LINEN FROM THE TOMB OF THE ELEVENTH-DYNASTY QUEEN NEFERU.



SHOWING "THE ANCIENT TOURISTS' ENTRANCE" (RIGHT) BUILT "IN DEFERENCE TO ANTIQUARIAN FEELING" 3500 YEARS AGO, WHEN THE TOMB WAS BLOCKED UP: THE ENTRANCE TO NEFERU'S TOMB.



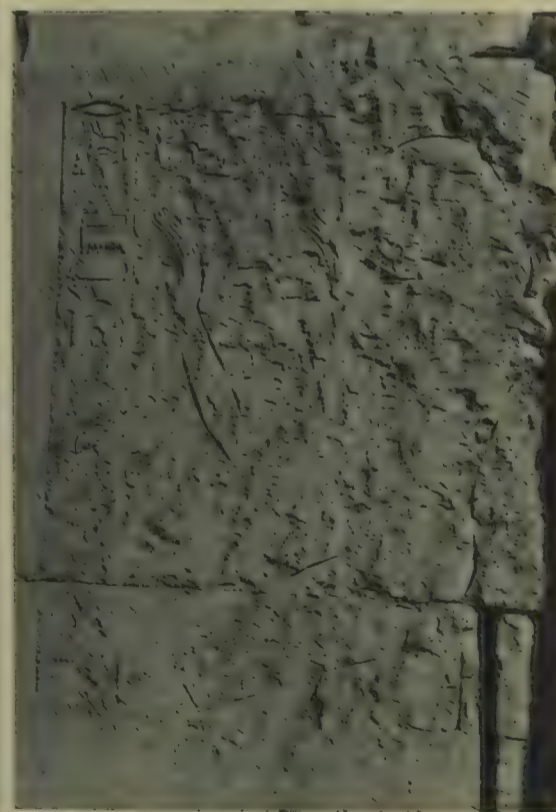
WHERE SCRAPS OF SCULPTURE BEAR "THE NAMES OF TOURISTS WHO HAD SCRIBBLED ON THE WALLS 35 CENTURIES AGO": THE CRYPT IN NEFERU'S TOMB, WITH A WALL TORN DOWN BY ANCIENT ROBBERS.



HOW AN ARCHITECT SECRETLY "SIGNED" HIS WORK: ONE OF THE PORTRAITS OF SENMUT HIDDEN BEHIND CHAPEL DOORS IN HATSHEPSUT'S TEMPLE.

SOME very curious discoveries, showing the continuity of human nature and social custom, have been made during the excavations, near the site of ancient Thebes, conducted by the expedition from the Metropolitan Museum of Art, New York. "Among the finds," we read in the Museum's "Bulletin" for February, "were four of those foundation deposits, so like the contents of a modern corner-stone, which were placed . . . on the day when Hatshepsut and her architects laid out her temple 3500 years ago . . . to contain models of tools and samples of the food to be the eternal provision. . . . There were figs, dates, grapes, and celery. . . . From the tomb of the Eleventh-Dynasty queen Neferu, there were scraps of pleated linen still retaining the folds ironed into them 4000 years ago. . . . In ancient times . . . the inevitable tomb-robbers had broken into the crypt below. . . . a subterranean chamber brilliantly painted. . . . They tore down the wall to make certain there were no further passages. However, every stone torn down still lies there. . . . On scraps of sculpture one could faintly trace the names of tourists who had scribbled

[Continued below.]



AFTER SENMUT'S SACRILEGIOUS EGOTISM HAD BEEN "GIVEN AWAY" TO THUTMOSE III.: ONE OF THE ARCHITECT'S PORTRAITS "RUTHLESSLY HACKED OUT."

Continued.  
on the walls 3500 years ago. . . . The question was—how Eighteenth-Dynasty tourists could have visited the tomb of Neferu after the Hatshepsut Temple porch was built right across its entrance. . . . We began to uncover a curious rough stone construction to the right of the ruined doorway. . . . A narrow tunnel descended to the door of Neferu's tomb. We had reopened the ancient tourists' entrance to the still more ancient tomb. . . . The architect was Hatshepsut's

steward, Senmut. . . . The Egyptian artist did not sign his work. . . . Senmut, however, had a sketch made of himself praying before the gods, and this he gave to a sculptor, who transferred it to the walls behind every-chapel door in the temple (the doors opened inwards, hiding the wall behind). . . . Someone gave away the secret of Senmut's little pictures, and they were ruthlessly hacked out. . . . We found the destroyers had missed four of the portraits."

## "TWO NOBLE CREATURES": THE KING'S WHITE TIGER; AND A LIVE LION.

THE UPPER PHOTOGRAPH BY TOPICAL; THE LOWER ONE FROM THE FILM, "WITH CHERRY KEARTON IN THE JUNGLE."



RECENTLY INSPECTED BY THE KING AND QUEEN AT THE NATURAL HISTORY MUSEUM: A RARE SPECIMEN OF A WHITE TIGER PRESENTED TO THE KING BY THE MAHARAJAH OF REWA AND LENT BY HIS MAJESTY TO THE MUSEUM.



"SNAPPED" BY FLASHLIGHT BY MR. CHERRY KEARTON A SECOND BEFORE HE SPRANG TOWARDS THE CAMERA: A LION GOING DOWN TO DRINK AT 2 A.M. IN THE BUSH AT TSAVO, IN BRITISH EAST AFRICA, A DISTRICT FAMED FOR ITS MAN-EATERS.

The King and Queen visited the Natural History Museum, on March 13, to inspect the fine white tiger which his Majesty has lent to the Museum. The tiger, which is mounted in a special case, was shot in the Rewa jungle by the Maharajah of Rewa and was presented by him to the King. It is a large male, with its ground colour like that of a Polar bear instead of the usual tawny. An exhibition of albinism in animals was held at the Museum not long ago. Albinism may occur in almost every species of mammal and bird,

and even reptiles. It is interesting to compare with the "mounted" white tiger the living lion shown below. He was "snapped" at night, by flashlight, in the African bush at Tsavo (of man-eating fame) by Mr. Cherry Kearton, the famous big-game photographer. A note on the print says that the photograph was taken "a second before he sprang at the camera." It forms part of a remarkably interesting film entitled "With Cherry Kearton in the Jungle," which has just been prepared for use in picture theatres.

# MEN MOST DEEPLY CONCERNED IN THE COAL

PHOTOGRAPHS



## THE BASIC INDUSTRY WHEREON DEPENDS "THE PROSPERITY OF THE COUNTRY": COAL-

The Report of the Coal Commission, issued on March 10, is a matter of vital interest to the nation, in view of the fact that the period of the subsidy granted by Parliament to the industry as from August 1 last will expire on April 30, and the whole question will then be reopened. In the House of Commons on March 11 the Prime Minister asked the Cabinet to examine the Report, which runs to nearly three hundred pages, "with the greatest care and sense of responsibility." Among the chief recommendations of the Report, briefly summarised, were—no nationalisation of mines, but nationalisation of royalties; no renewal of subsidy; revision of minimum wage if present hours of work maintained; closing of uneconomic pits; transference of displaced labour; family allowances; and profit-sharing schemes. The miner's work is often perilous. In his leisure time he is fond of sport, especially whippet-racing, but he often goes in for more intellectual pursuits. There were 100,000 attendances, it is stated, at a one-year course of lectures, on such subjects as history,

# COMMISSION'S REPORT: MINERS AT THEIR DAILY TASK.

BY TOPICAL.



## MINING. IN WHICH THE COMMISSION HAS RECOMMENDED DRASTIC REORGANISATION.

economics, geology, literature, drama, music, psychology, and hygiene, organised for Yorkshire miners by the Miners' Lectures Joint Committee. A scholarship scheme is also on foot to enable miners and their sons or daughters to obtain University education. Most of the above photographs are self-explanatory, but a few words may be of interest about the boring-tubes. In "Coal," by Francis H. Wilson (Pittman), we read: "In the early 'seventies, Captain Beaumont invented the rotary system of boring by means of diamonds, and this system is now generally used when boring for coal, as a section, or 'core,' as it is called, is obtained of the strata bored through. . . . Inferior diamonds are set in the bottom rim of a wrought-iron crown fixed to the end of hollow rods; as the rods and crown revolve, the diamonds, owing to their hardness, grind the rock away, leaving the 'core' in the centre. As the diamonds cut deeper and deeper, the 'core' gradually rises through the crown into the 'core-tube' above, and can be broken off and withdrawn from the hole along with the rods."

# THE LEAGUE OF NATIONS:

PHOTOGRAPHS BY L.N.A., C.N.,

# PERSONALITIES AT GENEVA.

TOPICAL, AND KEYSTONE.



AN ANGLO-NORWEGIAN CONVERSATION: VISCOUNT CECIL (LEFT) AND DR. NANSEN ON THE PROMENADE AT GENEVA.



REPRESENTING SWEDEN: M. UNDEN, THE SWEDISH FOREIGN SECRETARY.



REPRESENTING POLAND: COUNT SKRZYNSKI, THE POLISH PREMIER.



REPRESENTING SPAIN: SENOR QUINONES DE LEON.



THE LEADING DELEGATES OF BELGIUM, GERMANY, AND FRANCE AT GENEVA: (LEFT TO RIGHT, IN FRONT) M. VANDERVELDE, DR. LUTHER, M. BRIAND, AND HERR STRESEMANN.



THE BRITISH FOREIGN SECRETARY THINKING OUT THE SITUATION BY HIMSELF: SIR AUSTEN CHAMBERLAIN ON THE TERRACE OF THE LEAGUE OF NATIONS PALACE AT GENEVA.



AN ANGLO-FRENCH EXCHANGE OF VIEWS: SIR AUSTEN CHAMBERLAIN AND M. BRIAND (TOGETHER IN SECOND ROW) IN EARNEST CONVERSATION AT A MEETING OF THE LEAGUE ASSEMBLY.

The crisis at Geneva over the allocation of seats on the Council of the League of Nations was expected to reach a turning point at the meeting of the Assembly on March 17. On the 15th it was stated that M. Briand, who had taken the lead in the negotiations, was determined that Poland should secure at once a non-permanent seat on the Council. The German delegates had contended that the Council should not be simultaneously enlarged on an occasion specially arranged for the admission of Germany into the League, but that she should enter the League as then constituted. A way out of the difficulty, proposed on the 15th,

was the retirement of one of the holders of seats on the Council to make way for Poland. It was suggested that Sweden's seat might be thus vacated, though the retirement of M. Unden would be much regretted on personal grounds. Alternatively it was thought possible that the Belgian delegate (M. Vandervelde), or the Czecho-Slovakian (M. Benes) might resign instead. Spain and Brazil were also candidates for seats on the Council. At one time Spain threatened to withdraw from the League. Through conciliatory efforts of Sir Austen Chamberlain and M. Briand, Spain and Brazil were persuaded not to press their claims.

## Sunlight and Blue Water: "The Golden Age of Sail."

FROM THE WATER-COLOUR BY JOSEPH SOUTHALL. BY COURTESY OF THE ARTIST.



"THE BARQUE AT ANCHOR," BY JOSEPH SOUTHALL:

A COLOUR-EFFECT OF REMARKABLE ORIGINALITY BY AN ARTIST NOW HOLDING AN EXHIBITION IN LONDON.

Mr. Joseph Southall, who, as this striking reproduction shows, is a colourist of unusual power and originality, has an exhibition of his work in tempera and water-colour now on view at the Leicester

Galleries in Leicester Square. It was opened on March 6 for three weeks. The above picture was shown last year in the summer exhibition of the Royal Society of Painters in Water-Colours.

## The Glory of a South African Summer: Days of Bloom and Mellowing Fruit.

FROM THE PAINTING BY C. E. TURNER. (COPYRIGHTED.)



"ON THE STOEP": A GOLDEN AFTERNOON ON A FRUIT FARM IN THE CAPE WESTERN PROVINCE, OVERLOOKING A LOVELY VALLEY WITH A RAMPART OF MOUNTAINS BEYOND.

The Cape Western Province is the oldest settled portion of South Africa. It is the great deciduous fruit and wine producing area of the country, and many of the beautiful old-world homesteads, with their broad stoeps and white-gabled frontages in the early Dutch and French styles, date back in their origin to the seventeenth and eighteenth centuries. The fruit and wine farms are situated in lovely valleys flanked by ramparts of mountains notable for their wonderful colourings. This

portion of South Africa justly ranks as one of the most beautiful areas in the world, and is characterised by an altogether unique charm of restfulness. It is seen at its best during the South African spring and summer months, from October to March. This part of South Africa is famous for an extraordinary abundance of wild flowers, of which some typical specimens are illustrated in colour on the succeeding page of this number. (See article on a later page.)

# Gems from a Floral Paradise: South African Wild Flowers.



A WILD FLOWER FROM THE CAPE, WHICH HAS 200 MORE SPECIES THAN ALL ENGLAND: *LEUCADENDRON GRANDIFLORUM*.



FROM A DISTRICT ONLY SURPASSED BY HONG-KONG IN ITS WEALTH OF BLOSSOM *OROPHANTHUS ZEYHERI*, A WILD FLOWER OF THE CAPE.



ONE FORM OF A SPECIES THAT MIGHT ALMOST BE CALLED THE NATIONAL FLOWER OF SOUTH AFRICA: *PROTEA CYNAROIDES* (LINN.).

One of the natural glories of South Africa is its wild flowers. In the Southern springtime, from about September to November, when the grey weather is setting in over Europe, the South African valleys and mountain-sides are graced with these brilliant displays of flowers in their wild state. The species reproduced above are all characteristic of the flora of the Cape Western Province. In the Cape Peninsula,



ANOTHER TYPE OF SOUTH AFRICA'S "NATIONAL" WILD FLOWER: *PROTEA BARBIGERA*, FROM THE CAPE WESTERN PROVINCE.

an area smaller than the Isle of Wight, there are two hundred more species of wild flowers than are found in the whole of England. It is said that the only district in the world richer in flowers is that of Hong-Kong. The Protea may almost be called the national flower of South Africa. The beauty of the South African landscape is illustrated in colour on a preceding double-page in this number.

## A GREAT DISCOVERY AT POMPEII: THE NEW GREEK MASTERPIECE.

PHOTOGRAPH BY THE DEPARTMENT OF ARCHAEOLOGY AND FINE ARTS AT NAPLES. SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



PERHAPS FROM THE HAND OF PHIDIAS HIMSELF: A BEAUTIFUL BRONZE STATUE OF A YOUTH, PRACTICALLY INTACT,  
"THE FINEST MASTERPIECE OF GREEK ART YET FOUND IN POMPEII."

This bronze statue of a Greek youth was found recently during excavations in the Street of Abundance, Pompeii, by Dr. Maiuri, formerly Italian Superintendent of Antiquities at Rhodes. In sending us the first photograph of the statue (now in the Naples Museum), Professor Halbherr writes: "The statue, 5 ft. high and perfectly preserved, is still standing on its ancient pedestal. It was originally gilded, but the gilding has almost entirely disappeared, and has been replaced

by that fine patina which is so characteristic of the Pompeian and Herculaneum bronzes. The pupils of the eyes were of enamel or glass, but are now wanting—the only damage to this statue. Dr. Maiuri declares that it is the finest masterpiece of Greek art found in Pompeii, and belongs to the School of Phidias, if not to Phidias himself, being probably a replica of the Phidias statue of the Elean ephebus, Pantarkes, winner in the boys' contest at Olympia in 436 B.C.

## FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF

PHOTOGRAPHS BY BARRATT, C.N., G.P.U., KEYSTONE, I.B., TOPICAL, THE "TIMES," KOBZA.



NEW M.P. FOR THE COMBINED  
ENGLISH UNIVERSITIES:  
SIR ALFRED HOPKINSON.



TO VISIT LONDON:  
M. PÉRET, NEW FRENCH  
FINANCE MINISTER.



THE DARK BLUES IN TRAINING FOR THE UNIVERSITY BOAT-RACE, TO BE ROWED ON MARCH 27:  
THE OXFORD CREW READY FOR A TRIAL SPIN AT PUTNEY.



PRINCE HENRY'S THIRD STEEPLECHASE WIN ON THE SAME HORSE:  
TAKING THE LAST FENCE ON RATHOORROQUE IN THE 10th HUSSARS'  
REGIMENTAL CUP.



THE SEVENTH COUNTRY MANSION BURNT THIS YEAR: LUPTON HOUSE,  
LORD CHURSTON'S SEAT IN DEVON, ROOFLESS AFTER THE FIRE WHICH  
DESTROYED MANY HEIRLOOMS AND VALUABLE PICTURES.



A CHINESE CHAIR FOR THE WELSH BISTEDFOD:  
A BEAUTIFUL EXAMPLE OF CHINESE WOOD-CARVING,  
PRESENTED BY THE ST. DAVID'S SOCIETY OF SHANGHAI.



RECEIVED BY THE KING ON HIS RETURN FROM HIS 16,000-MILE FLIGHT TO THE CAPE AND  
BACK: MR. ALAN COGHAM, WITH HIS WIFE AND BABY SON, IN HIS GARDEN AT HAMPTSTEAD.

## TOPICAL INTEREST—OCCASIONS AND PERSONALITIES.

AND FOX PHOTOS. THE AGOSTINO RELIEF BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.



THE LIGHT BLUES IN TRAINING FOR THE UNIVERSITY BOAT-RACE, THE DATE OF WHICH  
IS DRAWING NEAR: THE CAMBRIDGE CREW PRACTISING ON THE THAMES AT PUTNEY.



DESIGNER OF THE FIRST  
"DREADNOUGHT": THE  
LATE SIR PHILIP WATTS.



KING'S PROCTOR AND SOLICITOR  
TO THE TREASURY: THE LATE  
HON. CLIVE LAWRENCE.



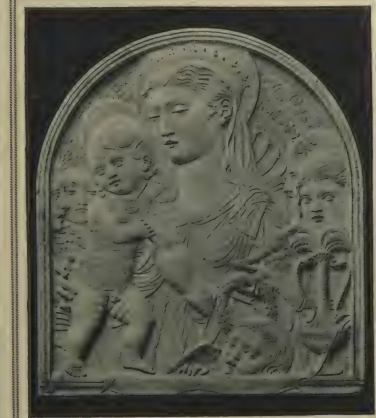
A NEW ADDITION TO THE NATIONAL COLLECTION OF HISTORIC RUINS:  
BULDWAS ABBEY, SHROPSHIRE, A TWELFTH-CENTURY FOUNDATION, NOW  
IN CHARGE OF THE OFFICE OF WORKS.



THE HANDEL REVIVAL IN GERMANY: A SCENE FROM HIS ORATORIO,  
"THEODORA," GIVEN IN DRAMATIC FORM AT MÜNSTER—ANGELS APPEAR  
TO ROMAN SOLDIERS.



THE QUEEN AT THE SOUTH-EASTERN HOSPITAL FOR CHILDREN AT SYDENHAM  
TO OPEN A NEW NURSES' HOME: HER MAJESTY WELCOMED BY SIR PHILIP  
DAWSON, M.P., ON HER ARRIVAL.



A NEW NATIONAL TREASURE: A BEAUTIFUL MARBLE RELIEF  
BY THE FLORENTINE SCULPTOR AGOSTINO DI DUCIO (1418-81)  
ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM.

Sir Alfred Hopkinson has been Principal of Owens College and Vice-Chancellor of the University at Manchester. He was M.P. for Cricklade from 1895-8.—M. Raoul Paret stated on March 15 that he had received a courteous letter from Mr. Churchill regarding the French war debt to Britain, and that, subject to the Chamber approving the new finance proposals, he would shortly visit London with a view to settling the debt question.—The Oxford and Cambridge Boat-Race is to be rowed on March 27.—Sir Philip Watts was Director of Naval Construction from 1902 to 1912. The most famous of the ships which he designed was the epoch-making "Dreadnought."—The Hon. Clive Lawrence was the eldest son and heir of Lord Trevelin, formerly Lord Chief Justice. During the war he was Director of the Intelligence Branch of the Procurator-General's Department.—Prince Henry won his own regiment's (10th Royal Hussars) challenge cup at the 1st Cavalry Brigade Point-to-Point Meeting at Ashridge Farm, Wokingham, on March 12. He rode his brown gelding, Rathoorgue, on which he had previously won the Biester Hunt Cup and the King's Cup at Horsham.—Lord Churston's Devonshire seat, Lupton House,

near Bisham, was burnt down on March 9. The pictures destroyed included a Romney and several Lawrences. This makes the seventh country mansion fire this year, and about the twentieth since January 1925.—The Cistercian Abbey of Buildwas, in Shropshire, was founded in 1135, by Bishop Roger of Chester.—Handel's oratorio "Theodora" was given in the concert-hall at Münster on March 14, in a dramatic form.—The St. David's Society of Shanghai has presented a Bardic chair, exquisitely carved by Chinese craftsmen, for the Welsh National Eisteddfod at Swansea next August.—Mr. Alan Coghman was summoned by the King to Buckingham Palace on his return from his great flight to the Cape and back. His Majesty also sent for Mrs. Coghman on learning that she was in a car outside. She went up in an aeroplane at Croydon to welcome her husband in the air. Their little son, Geoffrey, is seven months old.—The Queen on March 12 opened a new nurses' home at the South-Eastern Hospital for Children at Sydenham.—The marble relief illustrated above has been acquired by the Victoria and Albert Museum from the trustees of Lord St. Oswald, with the aid of the National Art Collections Fund and Sir Joseph Duven.

## THE RED LAKE "GOLD RUSH": SLEDGE, SNOW-MOTOR, AND AEROPLANE.



WITH A MODEST OUTFIT OF SLEDGES AND DOGS: PROSPECTORS BOUND FOR THE RED LAKE GOLDFIELD, STARTING FROM THE SMALL RAILWAY STATION AT HUDSON FOR A 140-MILE TREK.



THE ELABORATE EQUIPMENT OF THE MINING COMPANIES: A SNOW-MOTOR WITH A SPECIAL TRACTOR FOR THE JOURNEY OVER SNOW AND ICE TO THE RED LAKE GOLDFIELD.



OFF TO THE SCENE OF THE GREATEST "GOLD RUSH" FOR TWENTY YEARS: TWO DOG-TEAMS OF "HUSKIES" SETTING OUT FROM HUDSON, THE "JUMPING-OFF" POINT ON LOST LAKE, ON THE FIRST STAGE OF THE 140-MILE JOURNEY TO THE NEW GOLD-BEARING DISTRICT OF WESTERN ONTARIO.



UNABLE TO BUY DOGS, BUT DETERMINED TO REACH THE GOLDFIELDS: TWO PROSPECTORS DRAGGING BY HAND THE SLEDGE CONTAINING THEIR SUPPLIES FOR THE 140-MILE JOURNEY.



GOLD-PROSPECTING BY AIR: UNLOADING TWO AEROPLANES AT HUDSON, ON THE CANADIAN NATIONAL RAILWAYS, FOR FLYING TO THE RED LAKE GOLDFIELDS.

The discovery of gold in the Red Lake district of Western Ontario was first reported in 1922, but it was not until last autumn, when a party returned with news of a large vein, that it attracted wide attention. It was then rumoured that several big mining companies had decided on operations at Red Lake on a large scale. The news spread like wildfire through the Canadian mining camps, and the "rush" began. The "jumping-off" place is the small railway station at Hudson, on the Canadian National Railways, 240 miles east of Winnipeg, and the gold district lies some 140 miles away. Already about 400 prospectors have

travelled from Hudson, which is on the shores of Lost Lake, to the new camp, making a trail for sledges across the snow and ice of frozen rivers, and at each stage of the journey a rough log shelter has been built. Some of the prospectors drag their own sledges, but the better-equipped have a small dog-team of "huskies," while the mining companies use snow-motors for the transport of supplies and machinery. It is expected that the "rush" will rival those to the Cobalt and Porcupine districts of Ontario twenty years ago. The existing gold-mines of Ontario, it is said, produce £6,000,000 of gold a year.

# THE WORLD OF WOMEN.

THE QUEEN loves paying surprise visits to institutions for women's welfare. In these visits there is not the smallest idea of catching authorities out. Always there is a message sent of the honour intended long enough for fitting preparations to be made. The surprise element is to the public more than to the place visited, and enables the Queen to go about her kindly, interested, sympathetic visits quietly without crowds collecting to see her get out of her car and get into it again. The Queen is very interested in Don Jaime, the second son of the King and Queen of Spain, an intelligent young Prince who will be eighteen in June, and who feels acutely his handicap of deafness and difficult articulation, and is otherwise not strong, but is, nevertheless, cheerful and brave and of a delightful disposition.



THE DUCHESS OF SUTHERLAND'S ONLY SISTER: THE LADY BETTY BUTLER.

Photograph by E. O. Hoppé.

only and pretty sister, who is a great favourite with all who know her, is very artistic. She loves beautiful Dunrobin, where she often stays even when the Duke and Duchess are away, and occupies herself with painting and artistic needlework. She has not her sister's strong sporting instincts, and does not shoot or ply the rod much, although she can do both effectively. She paints, and does to order delicate, charming panels for drawing-rooms, bed-rooms, and boudoirs, and thoroughly enjoys doing them. Lady Betty spends most of her time with her sister, and has a studio at Dunrobin and at Hampden House. She rides well, and loves outdoor life more than dancing and bridge-playing; her help to the Duchess in her social and charitable undertakings is invaluable.

A débutante of this year who will join an elder sister is Lady Sibell Lygon, second daughter of Earl and Countess Beauchamp. Like her mother, she is very fair, and has beautiful features, eyes, and complexion, inherited from both parents. She is tall, but not so tall as her elder sister, Lady Lettice, who comes a fraction of an inch shorter than Miss Gwendolen Wilkinson, who is the tallest girl in society. Lady Sibell is called after her grandmother, Countess Grosvenor, one of the most charming and best of women; it is also the second name of her aunt, the Countess of Shaftesbury, who will present her second daughter, Lady Dorothea Ashley-Cooper, forming another pair of cousin débutantes, daughters respectively of a Knight of the Garter and a Knight of St. Patrick.



WRITER OF A BOOK ON INDIA: MISS YVONNE FITZROY.

Photograph by E. O. Hoppé.

Miss Marcella Duggan is another débutante, and will be presented probably at the first Court. She has already been out to some dinner and dance parties,

and her mother, the Marchioness Curzon, will give a ball for her early in the season. The death of the late Marquess made last year a quiet one for Miss Duggan. Early in it she went to Palestine with Lady (Austen) Chamberlain and her only daughter, Miss Diane Chamberlain, who, although her junior, is a friend of hers. She fell ill at Damascus, and typhoid was feared. Mrs. Chamberlain, as she then was, hurried from Jerusalem to her, and her mother, in the earliest days of her widowhood, prepared to go from here. Happily, the alarm was false, and Miss Duggan was soon all right again. She is very handsome, like her mother, and also like her father, a good-looking Irishman who made a fortune in South America and married the daughter of the late Mr. J. Monroe Hinds, U.S. Minister in Brazil, now Marchioness Curzon. Miss Duggan has two brothers, both very handsome and also very nice young men, enthusiastic about winter and other sports. The mother, two sons, and daughters make a most attractive family group.

The Navy and the Army will have at least two interesting representatives among the débutantes of the present season. Lady

Myrtle Jellicoe, who will be eighteen in August, goes to Court. Her elder sister, Lady Gwendoline, who has had a long and trying illness from which she has happily recovered, is already out in society. Lady Myrtle will have a cousin about her own age, and also of a naval family, to join the social ranks with her in Miss Con Madden, eldest daughter of Admiral of the Fleet Sir Charles Madden, who will celebrate her eighteenth birthday in June. Lady Jellicoe and Lady Madden are sisters. Lady Myrtle has three sisters younger than herself; the Queen is godmother to the youngest, now in her sixth year. Lady Doris Haig, second daughter of Earl and Countess Haig, god-daughter of Princess Victoria, will join her sister, Lady Alexandra, in the gaieties of the coming year. She

is a pretty girl, and a favourite with a large circle of friends. An outdoor, sports-loving girl, good at golf, tennis, and riding, she also dances well, and has had a sensible and thorough education.

A clever girl whose book on her experiences in India is nearly due is Miss Yvonne FitzRoy, only daughter of Sir Almeric and Lady FitzRoy. Quite early in life she showed herself a lover of work, and in the war served with the Scottish Women's Hospitals in Rumania and Russia. She has the Orders of St. George and St. Stanislaus, and the British and Allied war medals. For the last four years Miss Yvonne FitzRoy has been private secretary to the Countess of Reading. She classified papers for a Life of Lord Kitchener of Khartoum, and has proved her ability to carve out her own career. On her father's side she is a collateral member of the family of which the Duke of Grafton is head. Lady FitzRoy is the daughter of the late Sir Thomas Farquhar. Her mother was the daughter of the first Viscount Hampden; she died a year ago.

Lord Ashley, with his two sisters, Lady Mary and Lady Dorothea Ashley-Cooper, are in Rome visiting their aunt, Lady Mildred Allsopp, whose only son was killed in action—in H.M.S. *Aboukir*, in which he was a

midshipman. Her husband, second son of the first Lord Hindlip and heir-presumptive since his brother predeceased him, died in 1907. His only daughter is Mrs. John Walter, whose husband was in the Life Guards, and is now associated with the *Times* newspaper. Lady Mildred, having no children with her in the Eternal City, is glad to have her nephew and nieces. Lord Ashley and Lady Mary Ashley-Cooper have already visited America together.



DAUGHTER OF MARCHIONESS CURZON OF KEDLESTON, AND A DÉBUTANTE OF THE YEAR: MISS MARCELLA DUGGAN.

Photograph by Harris Picture Agency.

Much sympathy is felt for Lord and Lady Churston in the loss of their beautiful home and many irreplaceable treasures, heirlooms for centuries in the Yarde-Buller family. Lady Churston and her eldest daughter, the Hon. Joan Yarde-Buller, were on the Riviera at the time, where Lady Churston has had many chats with the Duke of Connaught, to whom Lord Churston was A.D.C. for two years. The Hon. Joan Yarde-Buller has already been to some balls, and is a favourite guest at house-parties, as she is very musical and plays the South Sea ukelele, that intrigued the Prince of Wales so much that he bought one for himself and another for the Duchess of York. Lord Churston feels the loss of his beautiful Devonshire home very keenly. It can be rebuilt, but the treasures destroyed cannot be restored. He is Lieutenant-Colonel in the Reserve Battalion of the Scots Guards. Lady Churston is a handsome woman, and artistic and musical. She, too, will feel deeply the loss by fire of so much that was dear to her. She has two sons—the elder has entered on his sixteenth year—and four daughters, the youngest seven. Miss Joan Yarde-Buller will probably



ELDEST SISTER OF THE EARL OF SHREWSBURY: LADY URSULA TALBOT.

Photograph by Compton Collier.

be presented at the first Court. The late General Sir Redvers Buller, whose widow, Lady Audrey Buller, died quite recently, was of the Downes family of Bullers.

Of special interest will be the presentation of Lady Ursula Talbot, eldest sister of England's premier Earl.

She will be presented by her mother, Lady Winifed Pennoyer, who with her husband, step-father of Lady Ursula, has secured a house in town for the season. The young Earl of Shrewsbury will be twelve in December; his Earldom dates from 1442. His father, Viscount Ingestre, died a few weeks after the Earl was born, so his minority will be unusually long. His three sisters preceded him into the world. Lady Ursula is a cousin of Lady Patricia Herbert, of the Marquess of Londonderry, and of the Marquess of Anglesey. She will have a small army of relatives to welcome her into the circle of her first season. Her mother's marriage to Mr. Pennoyer took place in 1917. He is an American and was attached to the U.S. Embassy in Berlin.



LADY CHURSTON, WHOSE HOME, LUPTON HOUSE, WAS BURNT DOWN RECENTLY.

Photograph by Camera Portraits.

A. E. L.

## Fashions &amp;

## Fancies



A sweeping plume of ostrich feathers has been chosen to decorate this fashionable bangkok hat, photographed in the salons of Dickins and Jones, Regent Street, W.

PHOTOGRAPHS BY ELWIN NEAME.

### THESE ARE THE DAYS OF THE MARCHING MANNEQUIN, WHEN FASHION IS REVEALED AGAIN AS A "JEWEL WITH MANY FACETS."

trousers in satin, a gold tissue waistcoat, a frilled shirt of flesh-coloured chiffon, and a sleeveless coatee of brocade. Smoking suits of the man's dinner-jacket style, which are also much in vogue, can be obtained for 10½ guineas, comprising coat, skirt, and white pleated shirt; while in complete contrast is another model in satin, with an overdress and wide sleeves of georgette bordered with lace, costing 9½ guineas. In the same salon are to be found many attractive and inexpensive maternity gowns. One carried out in speckled repp, opening coat-fashion on printed crêpe-de-Chine, can be secured for 6½ guineas; and a combined maternity and tea-gown in georgette over satin is 8½ guineas.

#### Three Versions of the Hat.

Some women find it impossible to wear the small turned-down brim which is one of the new millinery modes this season, so Fashion has approved also the shady and the upturned brims in summery



Fawn petersham ribbon and visca straw share honours in this smart little high-crowned hat from Dickins and Jones.

straw hats. A delightful trio, illustrating each silhouette, is pictured here. They must be placed to the credit of Dickins and Jones, Regent Street, W. In the centre is a bangkok trimmed with a beautiful ostrich feather; and on the left a large beige crinoline and fancy straw introducing the fashionable folded crown. On the right is a tall-crowned affair of fawn Petersham and visca straw, completed with a ribbon ornament posed against the crown. When visiting these salons, no one must overlook the *chic* little Gigolot fur felts obtainable for 20s. each, and available in three of the newest shapes, and in three sizes. Each has the tall folded crown with brims adjustable according to the taste of the wearer.

#### The Opening of a New Beauty Centre.

Distinguished women will take part in, and will be guests at the opening on Monday, March 22, of Feminix, Ltd., the new Beauty Centre at 26a, Albemarle Street, where an exclusive service for women is to be maintained by women. This means that a skilled staff will always be in attendance for artistic shingling and other coiffure care, as well as for face-massage and skin-treatment. The new centre will be open to guests and visitors throughout the week—each successive day being a Name Day, and devoted to the interests of women in the higher professions. Thus, following the Social Day there will be a Theatrical Day, a Professions Day, a Literary Day, and a Film Day. Priscilla Countess Annesley has promised to open the new centre upon the first day, and Miss Eva Moore the second; Miss Gerena Holmes, B.Sc., will open the Professions Day; and Lady Rosalie Neish will perform the same office for the Literary Day. Miss Betty Faire will open the Film Day.

#### Boxes of Easter Chocolate Novelties.

There is nothing a child loves more than a quantity of small gifts in different shapes and sizes, so the boxes of Easter chocolate varieties produced by Carr and Co., of Carlisle, are sure to be a great success. They are obtainable everywhere in 2s. 6d., 5s., 7s. 6d., and 10s. sizes, and contain Easter eggs (some in baskets, which can also be eaten, guarded by chickens), chocolate babies, and packets of toffee and chocolates of many different kinds. As they are made by the famous biscuit manufacturers, there is no doubt as to their excellent quality.

#### "Nell Gwynn by Candlelight."

Everyone who has seen the Nell Gwynn film appreciates how wonderfully the background and lighting carry out the true spirit of the age. It is interesting to note that the famous Nell Gwynn candles are used in the interior scenes, made by the same firm who produced them some three centuries ago in the reign of Charles II. Not only do they add an artistic finishing touch to an old-world scheme of decoration, but with modern furnishing they harmonise equally well, and they are obtainable in no fewer than thirty art colours. Nell Gwynn candles are odourless and smokeless, and are obtainable from 1s. a box. They are sold by most stores, but in case of difficulty, application should be made to J. C. and J. Field, Soap and Candle Manufacturers, S.E.

A shady hat of beige crinoline and fancy straw, with the new folded crown, which hails from Dickins and Jones.

#### Noteworthy Details from the Dress Parades.

Mannequin parades, two and sometimes three a day, have crowded the last few weeks, and although there has been little difference in essentials, in small details there is much originality. Afternoon frocks, for instance, may be simple and straightforward, but one is slit at the back between shoulder and waist, revealing tantalising glimpses of a scarlet lining; and another perfectly sober affair of dark-blue marocain has a scarf of cyclamen tied in a huge bow at the neck. Collars, too, show an amusing versatility; in one sports coat of shaded kasha the collar forms Robespierre points in front, and then turns right back to button at the nape of the neck; while a jumper suit of plaid taffeta has a man's separate "bow tie" made of the same material. Ciré braid is used to trim several frocks and coats, sometimes in many rows of narrow stripes, and often forming panels plaited in a basket-work design, which is repeated in beret and hand-bag.

#### An "Oxford and Cambridge" Evening Frock.

Perhaps the near approach of the Boat-Race inspired a fascinating evening frock in one collection. A sleeveless bolero of dark-blue chiffon velvet was worn over a straight bodice and tiered skirt of the same material shaded from pale blue to navy, strewn with fern embroideries of pearls and crystals. Amongst the evening gowns for more formal occasions appeared a slender frock of black marocain boasting a flight of diamanté swallows sweeping across the front; while another was made entirely of silver sequins in literally "hundreds and thousands." For simpler dance frocks, georgette is still fashionable, draped with fluttering scarves and ribbon rosettes; while to one a trail of life-like vine leaves and grapes adds a beautiful touch of colour. The taffeta picture frock is trimmed in numbers of ways, a happy inspiration being an overskirt of silver net embroidered with flowers of blue suède.

#### Accessories of the Moment.

Apart from the frock itself, the greatest attention is paid to accessories. Several mannequins carried lovely bags covered with beads of crystal and wood matching umbrellas with tassels *en suite*, while plain *tailleurs* were accompanied by flat envelope bags of panama piped with suède in the same shade as the neat felt hat. Waistcoats of painted crêpe-de-Chine, cretonne, and broderie anglaise make all the difference to the spring coats and skirts, and stockings must be bought to match the backgrounds as perfectly as possible, so that nothing may be left to chance.

#### The Elaborate "Smoking" Toilette.

The most fascinating creations are designed this season for the restful hour between tea and dinner when one seeks the solace of a cigarette. One of the latest Paris models is pictured on this page, carried out in peach georgette, plain and plissé, with the coatee embroidered with blown glass in lovely shades of amber, gold, and blue, a striking innovation in the sphere of decoration. This model may be seen in the salons of Harrods, Knightsbridge, S.W., where there are many others equally noteworthy. One has amusing pierrot



Paris has created a special toilette for the rite of smoking, and here is one of the happiest models, which may be studied at Harrods, Knightsbridge, S.W. It is carried out in plain and plissé peach georgette, the coatee being embroidered with blown glass.—[PHOTO. BY BASSANO.]



# SOUTH AFRICA

## *An Ideal Land of Travel.*

**T**HE South African winter months, from about April to September, cover a favourable period of the year for visiting some of the most attractive parts of the sub-Continent.

During those months the semi-tropical coastal resorts of Natal are at their best ; the great snow-covered peaks of the Drakensberg, at an altitude of 11,000 feet, are ideal for strenuous climbing and the wonderful wild game regions of the Northern and Eastern Transvaal provide excellent hunting and shooting of many varieties of birds and both large and small game.

The South African winter on the High Veld or inland plateaux is dry, keen and bracing—an invigorating and tonic climate, healthful and beneficial in every respect.

From June to October, the Victoria Falls, one of the world's greatest scenes, may be visited to the best advantage. During that season long trips may be arranged up the wide reaches of the Zambesi River with shooting and fishing excursions.

Intending visitors are invited to communicate with the Publicity Agent, South Africa House, Trafalgar Square, London, W.C. 2. Detailed itineraries for tours are mapped out to suit individual requirements, with full particulars of cost, steamer fares, hotels, etc., and expert advice and guidance is available from South African officials with a close personal knowledge of the country and the conditions of travel. Railway tours may be booked in London and all arrangements made for reservation of train accommodation, etc.

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## THE CHARM OF SOUTH AFRICA— A LAND OF INFINITE VARIETY.

(See Colour Illustrations.)

IN the painting reproduced elsewhere in this issue, our artist has captured something of the colour and beauty of a farm scene near Cape Town, in the Cape Western Province of South Africa, a country notable for the extraordinary variety of its scenic attractions. The wonderful fruit-growing area of the Western Province, with its verdant valleys and glorious old homesteads, is interesting by contrast with the vast solitudes of the great Karroo country, less than 100 miles further inland, or the rolling uplands of the High Veld plains, or the rugged grandeur of the Natal and Transvaal Provinces on the eastern littoral of the sub-continent.

The Cape Western Province is essentially a land of fair valleys and beautiful mountain-sides, with an attractiveness enhanced by their proximity to the Indian Ocean on one side, and the waters of the Atlantic on the other. In the old-world villages, with their oak-lined streets and running streams, quaint old houses and flower gardens, some of the most delightful and enduring characteristics of the earliest settlement in Southern Africa are to be found. In the smaller towns, such as Stellenbosch, the Paarl (the Pearl), Wellington, Ceres, and Frenchhoek, many of the influences of the early colonisation by Dutch, Huguenot, and British emigrants are still clearly traceable in their individual effects, and many of

the streets and larger estates have undergone very little change since the eighteenth century.

Cape Town and the Cape Peninsula, near at hand, are in complete contrast with their immediate hinter-

East, and a centre of much social activity; a gay and picturesque period, the spirit of which has been admirably captured by Ian Colvin in his lines on the "Old Cape Colony"—

Between the leafy rows,  
With hats beneath their arms  
And silken coats and hose,  
The gay and gallant beaux  
Ogled the ladies' charms:  
For eyes were bright, I know,  
In Cape Town long ago.

And sailors, tawny-faced,  
Along the causeway rolled,  
With shawls about the waist,  
And pistols silver-chased  
Stuck into every fold:  
For pirates came, I know,  
To Cape Town long ago.

The Cape to-day is more than ever a centre of social events and modes, particularly when the Union Parliament is in session. The perfection of its summer season and its superb scenery has earned for it the name of "The Southern Riviera," and it is becoming a formidable rival of the European resorts.

Yet, for all its beauty and interest, the Cape is only one corner of the Union of South Africa. Beyond it lie all the great hinterlands with their fascination and peculiar interests—the diamond Eldorado of Kimberley; Johannesburg, the heart of the great gold-mining industry of the Witwatersrand; and the smaller inland towns, or "dorps," where the spirit of the earlier pioneers lingers. Towards the eastern coast

there is the fertile country of the Transvaal Low Veld, and the sub-tropical coastal belt of Natal, where winter never comes; and finally there are the wonderful fertile plains of the Orange Free State, and the verdant country of the Cape Eastern Province.



GOLFING AMENITIES IN SICILY: THE NEW CLUBHOUSE OF THE MONDELLO GOLF CLUB AT PALERMO.

The clubhouse of the Mondello Golf Club at Palermo, recently completed, has all the customary amenities, including a lounge, locker-room, and an American bar. Palermo, it may be noted, provides an interesting historical enigma for British visitors, from the fact that the cathedral is said to have been built by an Englishman, named "Walter of the Mill," in the twelfth century. The question of his identity was raised in the "Times" of March 13.

land. They have been subject to the cosmopolitan influences which react upon all large seaports. A good many parts of the city of Cape Town, however, still retain the old-world charm of the early days when the Cape was the "half-way house" to the



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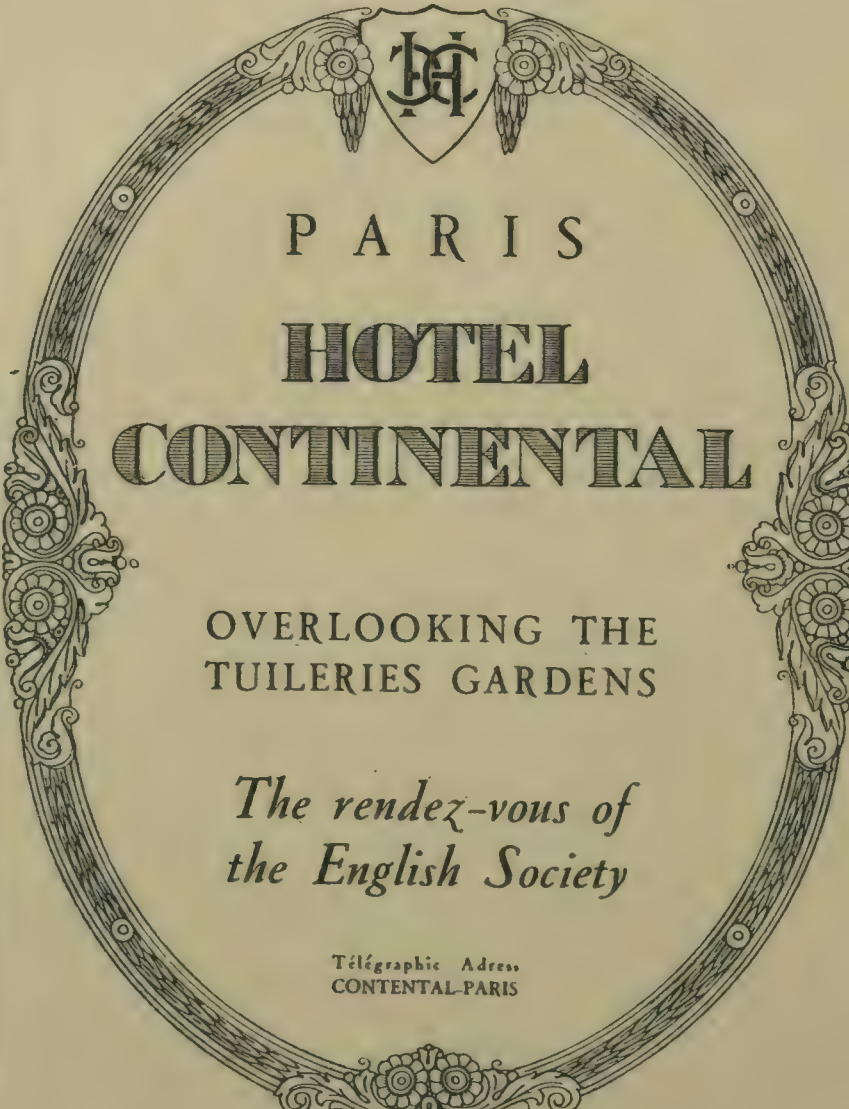
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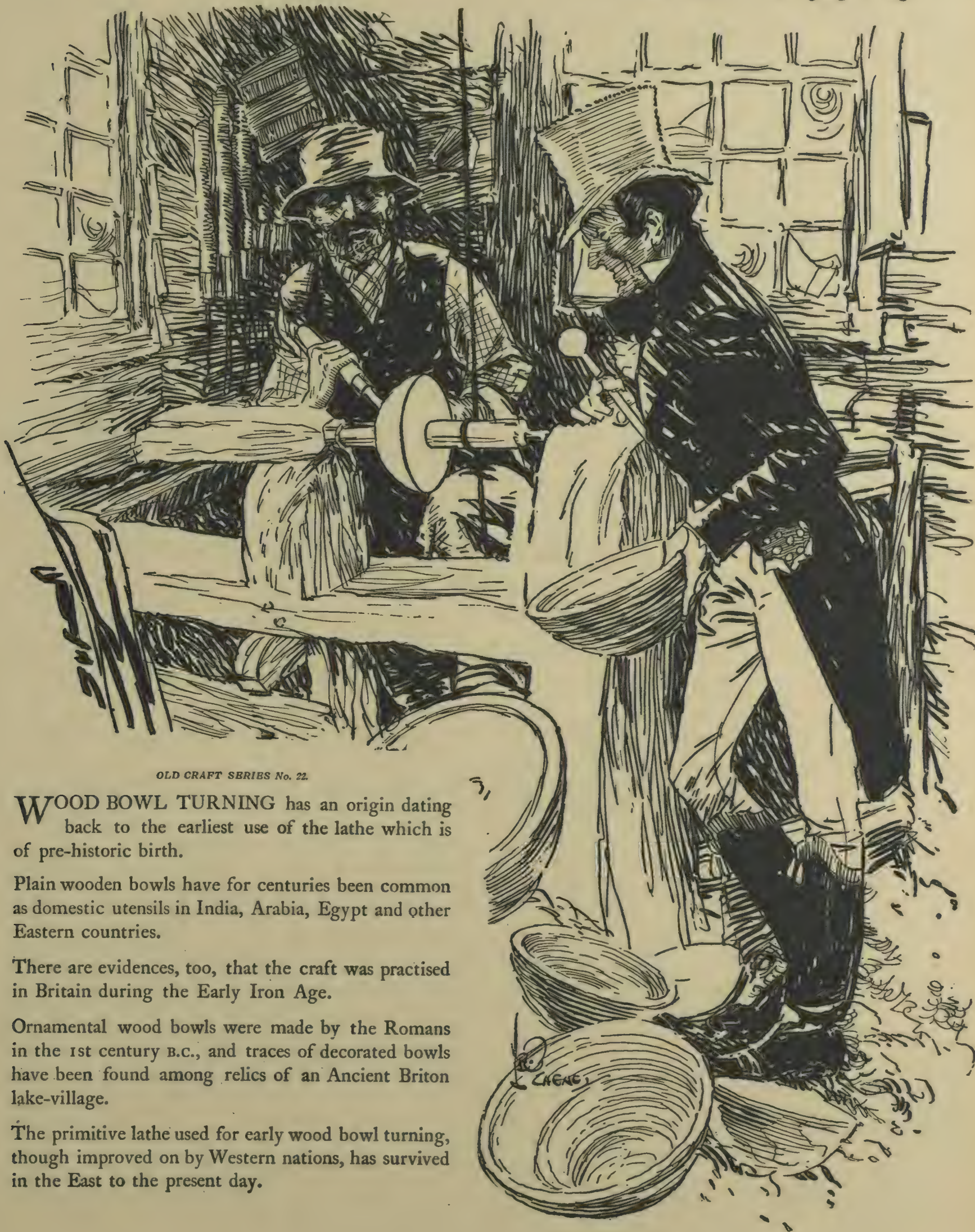


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## THE WORLD OF MUSIC.

THERE has been a revival of interest lately in the music and the personality of Beethoven. The man, indeed, had never lost his attraction for the curious-minded, but his music has been under a

to say, he was a contemporary of Wordsworth; Beethoven died in 1827 at the comparatively early age of fifty-seven; Berlioz died in 1869; and Wagner died well within living memory in 1883. Yet Beethoven and Wagner are the Dante and Shakespeare of music, if music has a Dante and a Shakespeare.

I mean by this that there are no names in the history of music whom we can place higher than those of Beethoven and Wagner, yet these two great composers are so near to us in date that their reputations have not yet been subjected to the test of time to the same degree as the reputations of Dante and Shakespeare.

If we remember what a decline the fame of Shakespeare underwent during the seventeenth and eighteenth centuries; how, for example, Dryden thought nothing of re-writing "Antony and Cleopatra," and how, right up into the nineteenth century, his plays were remorselessly mutilated and re-written for performance—we shall not be surprised that Beethoven's reputation has been under a cloud for the last twenty-five years. We have been witnessing, in fact, that first period of neglect from which every great

artist is bound to suffer, and, when the subject is so powerful an artistic personality as Beethoven, it is not surprising that the neglect should intensify into a positive reaction from and denunciation of Beethoven. This reaction has reached its highest point in France, where we find in recent years musical critics in such solid and respectable reviews as the *Mercur de France* declaiming solemnly that one quartet by Mozart was worth all

Beethoven's nine symphonies. This is as if a writer in the *Quarterly* or the *Edinburgh* or the *London Mercury* were to declare that one sonnet by Keats was worth the whole of Shakespeare's plays.

But this, being the first, reaction against Beethoven is much more the result of the natural pulse of life which dictates all fashion, and which is, indeed, essential to mental and emotional health, than the fruit of a considered critical judgment. The latter is always achieved after the revival or second advent of a great artist in the public mind. We are now on the eve of this revival of Beethoven, being just in the last stage of the great revival of Bach, which began under Mendelssohn's leadership and has continued ever since, until it has now reached its apex in a popularity which would have astonished our grandfathers; who thought Bach good but dull. There is no greater magnet than Bach to-day to draw the musical public into the concert hall. And the public

[Continued overleaf.]



A BOURNE FOR THE EASTER TRAVELLER ON THE "OCEAN COAST" IN WALES: BARMOUTH, BETWIXT THE MOUNTAINS AND THE SEA.

"Barmouth estuary" (says a G.W.R. booklet, "The Ocean Coast") "is a lake-like sheet of water, a mile wide and some six miles long, ringed round by fifty mountains. On the lower slopes of a mountain that has one foot in this estuary and one in the sea, is the town. Thanks to the shelter of the mountains, the climate is almost sub-tropical."

cloud for some considerable time. There are signs that the cloud is passing. Modern music—by which I mean music since the Renaissance, or, more strictly, music since the seventeenth century—has not yet passed through the vicissitudes of fortune which, for example, literature has undergone. The chief reason for this is that its greatest names came much later in this period. The peaks of music are Palestrina, Bach, Haydn, Mozart, Beethoven, Berlioz, and Wagner. Of them, all but Palestrina belong to the eighteenth century and after. Mozart died prematurely at the age of thirty-five in 1791—that is



AN IDYLIC PLACE FOR AN EASTER REST ON THE "OCEAN COAST": BOLT HEAD, SALCOMBE, A LOVELY SPOT IN SOUTH DEVON.

In the Great Western Railway's alluring illustrated booklet, "The Ocean Coast," we read: "Salcombe, like a miniature Dartmouth, is smaller but no less lovely. This is the most southerly place of any size in Devon, and the climate is superb. . . . Beyond Salcombe and Bolt Head is Bigbury Bay, becoming widely known for its coast and river scenery and for the excellence of its two golf courses."



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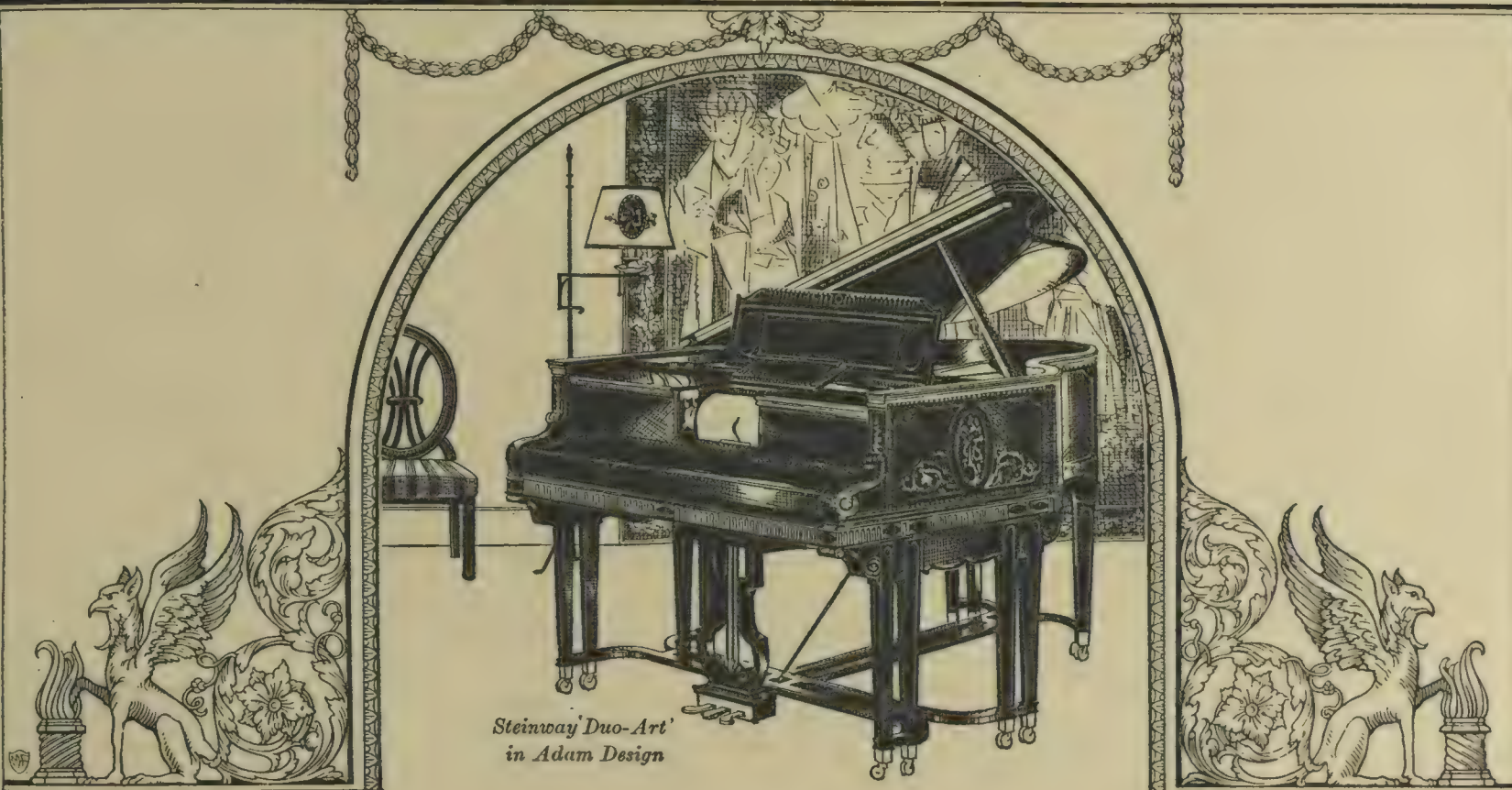


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AEOLIAN HALL and MUSIC LOUNGE in the NEW HALL GALLERY.

(Continued.)

goes to hear Bach not at the dictates of fashion, but because it is genuinely thrilled and delighted by his music. It is a fact that the modern schoolgirl enjoys Bach, enjoys hearing Bach played, and enjoys playing Bach herself. This extraordinary revolution in public taste is the consequence of the increased pleasure in intellectual activity which is so marked a characteristic of our age. Bach fascinates the young because of the intellectual enjoyment which they can get from him. Mendelssohn is neglected because Mendelssohn offers nothing to keen and ardent minds eager to employ, and enjoy the employment of, their higher faculties.

The second revival has been that of Mozart, to which the present writer has contributed not a little in this country. But the reasons for the renewed interest in Mozart are not quite the same as in the case of Bach. Mozart did not use his intellectual powers from sheer joy in virtuosity as Bach did. Bach was an intellectual giant who performed miracles, and took even more pleasure in performing miracles than in composing music. Mozart was not a child of the polished, late-eighteenth century Viennese society for nothing. He had more taste than Bach, and his is the art which conceals art. Only an expert can fully perceive the extraordinary virtuosity of Mozart, which is used always as a means to an end, never as an end in itself. But this also appeals to the temper of our age—at least to the best minds of our age—for it satisfies their dislike of pretentiousness and display. The unparalleled economy of Mozart, the precision and nicety of a mind which never says more than it means and means exactly what it says, is extraordinarily refreshing and stimulating to an age fed upon the rhetoric of professional wind-bags and advertising puffsters. Again, the exquisite sensibility of Mozart is congenial to our time. We are rather shy of the great emotions, of the grand passions, but we are wonderfully, disconcertingly sensitive, so we find Mozart's music just exactly suited to our capacity. The passage of time, the increase in sonority and volume of tone of our instruments and our orchestras, have also served to quieten and soften Mozart's expression, which—to speak truly—is much less moderate and restrained than we all pretend. For in his day Mozart was bitterly attacked as a barbarian who outraged good taste with his excruciating intensity, his "too many notes," his strange cacophonies. To us this seems incredible, but it is, of course, an experience which history shows to be only too common. To-day we sometimes feel that we could do with a few more notes from Mozart, but that is only in his less inspired works. At his best he is perfect.

Beethoven is altogether another matter. Beethoven has been swallowed up in Wagner, since every "effect" which Beethoven got, Wagner multiplied by ten. As a dramatist, as a master of sheer sonority and heart-shaking climaxes, Wagner knocked the older composer endways, and so, if Beethoven is to come into



ONE OF THE NEW CRUISERS BUILT UNDER THE WASHINGTON TREATY: H.M.S. "CORNWALL" LAUNCHED AT DEVONPORT—SLIDING DOWN THE SLIPWAY.

The "Cornwall," which was named and launched by Lady Clinton at Devonport Dockyard on March 11, in the presence of over 10,000 spectators, is one of five new cruisers replacing ships of the County class discarded since the war. They are the first cruisers laid down under the 10,000-ton limit imposed by the Washington Treaty. Others are the "Kent," the "Cumberland," and the "Suffolk." The last-named was launched at Portsmouth on February 16. It was arranged that the first keel plate of the "Devonshire" should be laid at Devonport on March 16. The "London" is being built at Portsmouth.

Photograph by Sport and General.

his own again, it can only be when music-lovers discover that he has something to give them which they cannot get from Wagner or anybody else. This discovery they are beginning to make, much to their own surprise. A selection of Beethoven's Letters has just been published by Messrs. Dent and Sons in the translation of J. S. Shedlock from Dr. Kalischer's "Complete Collection of Beethoven's Letters," which has been out of print for many years. The character of Beethoven stands revealed in these letters, which are of extraordinary interest, although Beethoven never indulges in the philosophical disquisitions so dear to Wagner. He shows, even in his youth, a sound, practical commonsense and independence of judgment. In 1794, at the age of twenty-four, he writes from Vienna—

It is very warm here; the Viennese are afraid that it will soon be impossible for them to have any ice-creams, for, as the winter was mild, ice is rare. Many persons of importance have been arrested; they say there was fear of a revolution breaking out—but it is my belief that, so long as an Austrian can get his brown beer and sausages, there will be no revolution.

In these letters we find a total absence of rhetoric, of histrionic display, of posturing or self-glorification, but a great deal of humour, plain downright assertion, passionate idealism, and violent temper. It is impossible to imagine Wagner writing such a letter as this, for example—

To the Chamberlain Baron von Schweiger.

(1816 or end of 1815).

BEST, DEAREST, FIRST GYMNAST IN EUROPE,—The bearer of this is a poor devil (and there are many such!!). You can help him by speaking to the gracious master, and asking whether he would perhaps buy one of his very small, but neat, well-made pianos? Then I beg you to recommend him to one or other of the chamberlains or adjutants of the Archduke Carl to see whether it were not possible to get H.I.H. to buy one of these instruments for his wife? I also beg from the first gymnast an introduction to those chamberlains or adjutants for this poor devil.—Likewise your poor devil, L. V. BEETHOVEN.

I find in this humorous matter-of-factness an earnest of the intense sincerity of Beethoven's music. Of all composers Beethoven plumbed the profoundest depths of emotion, and he did so partly because of his complete freedom from any sort of humbug. I think that this quality will make us turn to him again with a more sensitive ear than the past generation, which perceived his dynamic qualities rather than his spiritual ones. Purely dynamically, Bach and Wagner are at least his equals, but spiritually they are as children beside him. W. J. TURNER.

## FEMINIX

### Week's opening programme.

Monday, March 22nd. Grand opening at 12 o/c.

3.15. Miss H. Laving—Permanent Waving demonstration, followed by a Mannequin Parade by Ernest and Redfern, Ltd. Music by the Strangeway Rhythmic Orchestra throughout the afternoon. Tea served to all guests.

Tuesday, March 23rd. Theatrical Day.

Beauty Treatment demonstration at 11.30 a.m. 3.15. Mannequin Parade by Ernest and Redfern, Ltd. 3.30. Permanent Waving demonstration by Miss H. Laving, world's woman expert. Tea served to all guests. Strangeway Rhythmic Orchestra will play throughout the day.

Wednesday, March 24th. Professions Day.

Hairdressing demonstration at 11.30 a.m. by women experts. 3.15. Shingling demonstration by Miss H. Laving. 3.30. Mannequin Parade by Ernest and Redfern, Ltd. Music by the Strangeway Rhythmic Orchestra. Tea served to all guests.

Thursday, March 25th. Literary Day.

Beauty Culture demonstration by women experts at 11.30 a.m. 3.15. Mannequin Parade by Ernest and Redfern, Ltd. 3.30. Miss H. Laving will demonstrate Permanent Waving by the new steam method. Strangeway Rhythmic Orchestra will play throughout the day. Tea served to all guests.

Friday, March 26th. Film Day.

Demonstrations of tinting, waving and shingling by experts at 11.30 a.m. 3.15. Permanent Waving demonstration by Miss H. Laving, using the latest effective Gallia Boncelle System. 3.30. Mannequin Parade by Ernest and Redfern, Ltd. Tea served to all guests. Music by the Strangeway Rhythmic Orchestra.

Bookings can now be made for appointments from March 29 onward, either personally or by phone.

Telephone: Gerrard 9106. (6 lines.)

## GRAND OPENING OF THE NEW EXCLUSIVE WOMEN'S BEAUTY CENTRE

26a, Albemarle Street, Piccadilly.

12 noon, MONDAY, March 22nd, marks an epoch in Hairdressing and Beauty Culture progress. FEMINIX will be officially opened and the establishment can be inspected by the public throughout the week.

The aim of this women's high-grade Hairdressing service is to strike the highest possible note in perfection; Service entirely by the world's most accomplished women will be a feature.

An interesting programme has been arranged for the week, including demonstrations by Miss H. Laving, the world's fastest waver, who recently broke all records at the National Sporting Club. Mannequin Parades by Ernest and Redfern, Ltd., with music throughout the day by the Strangeway Rhythmic Orchestra. Tea served to all guests.

MONDAY, MARCH 22nd, 12 o/c noon.

# Feminix LTD



## The sapling and the oak.



THE little sapling is a symbol for everybody's child. All parents desire that their children should grow strong and sturdy as the oak, to weather the storms of life as well as to enjoy its sunshine.

Some children grow strong from the start, but most require special food at some stage of growth. However good the daily food, it is not possible for all children to build up a strong frame with firm flesh, and to obtain adequate nerve capacity and brain-power, from the usual three meals per day.

Every child who is weakly or backward, shooting up too rapidly or failing to make normal growth, requires special feeding. The best special food is Benger's Food. It should be given extra to the ordinary food, between meal-times and last thing before retiring. Benger's Food is exceptionally rich in nutriment, very easy to digest, and its benefits are quickly apparent.

If this simple direction is followed, children have the best chance that parents can give them. Many thousands of weakly infants reared on Benger's, who are to-day robust men and

women—fathers and mothers themselves—are eloquent evidence of the benefits to be derived from Benger's Food in the growing period of life.

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The great benefit which men and women, in sickness and in health, derive from Benger's Food, is due to the same physiological causes, viz.—the most rapid replacement of the nutrition from which the body can quickly regain both mental and physical capacity.

Benger's places no strain upon the digestive system. On the contrary, it lightens the work and gives digestive rest. Great athletes use Benger's as the first food after the severest physical effort. Benger's does not stimulate, yet it is the greatest of all recuperative foods, supplying natural nutrition and renewing energy more quickly and more safely than other foods. Benger's Food is always palatable and acceptable to adults.

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**"Mr. Benger's admirable preparation."**—"THE LANCET."

Benger's Food is used in great hospitals, nursing homes, etc., throughout the land.

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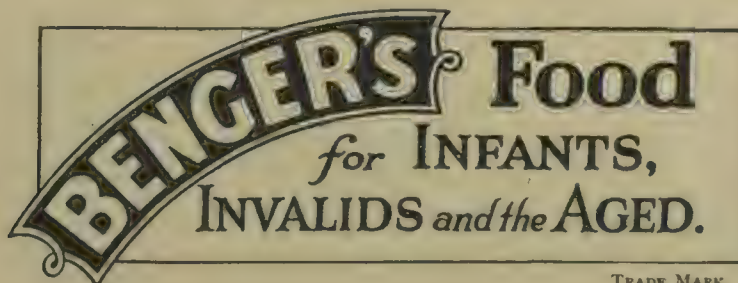
Otter Works,

SYDNEY (N.S.W.): 117, Pitt Street.

**MANCHESTER.**

CAPE TOWN (S.A.): P.O. Box 573.

Parents interested in this advertisement are invited to read the more detailed information given in Benger's Booklet. A copy will be sent post free on application.



TRADE MARK.

## THE CHRONICLE OF THE CAR.

## Gyratory Traffic.

Apparently the police authorities are satisfied with the results of the new "gyratory" system of traffic regulation, which was first put into effect in Parliament Square, since it is announced that certain other points are to be similarly regulated. Merely as an outside observer, I should have said that the experiment has not been too successful. I use the Parliament Square point most days of the week, and on quite a number of occasions I have been held up by the pointsmen on duty in order that the cross traffic from Parliament Square to the Embankment may be cleared. Whether this is due to inexperience of the police themselves or to some inherent defect in the system, I do not pretend to judge, but there is obviously something the matter when the scheme breaks down, as undoubtedly it has done. There is no reason why it should, so far as I can see. A



THE TOURING SEASON OPENS: THE CHARM OF THE WINDING ROAD IN SPRING, WITH A 1926 MORRIS-OXFORD SALOON.

The price of the 1926 Morris-Oxford Saloon is £350, with one year's insurance, four-wheel brakes, and dipping head-lamps.

more essentially simple point for gyratory traffic than this it would be hard to imagine. I could understand complications in Piccadilly Circus, but not in

Parliament Square. I suppose, however, even the best of schemes must go wrong sometimes; but, having seen how badly this one has "gone west" on occasion, I am wondering if there is some hidden snag in the basic idea.

## No More Sporting Fixtures!

breath of life on sporting fixtures, such as races, hill-climbs, and reliability trials. Without them there would have been no particular interest taken in motoring; and, without the advertisement gained by making a good show in such events, I do not think I exaggerate by saying that some firms whose names are now household

Time was when the motor industry depended almost for the words in automobilism would have been dead and forgotten long years ago. But those are the days of yesterday, and to-day the motor trade frowns upon sport and will have none of it. Nor do I blame the trade for its attitude. The Society of Motor Manufacturers has specifically banned all competitions on the open road, and all the rest into the bargain, with the exception of the Shelsey Walsh hill-climb—which is held on a private road—and the speed trials on the sand at Saltburn-on-Sea. Of course, all the open and closed events held on the track at Brooklands are exempted from the veto.

As I have said, I do not blame the Society. These so-called sporting events were for the most part simply held as a means of gaining increased revenue for the promoting clubs. I do not say they were not, as a rule, well run, or that there was anything wanting in proper organisation.

On the contrary, most of the clubs concerned knew their business, and would stand no nonsense from anybody. The whole point of the thing is that the

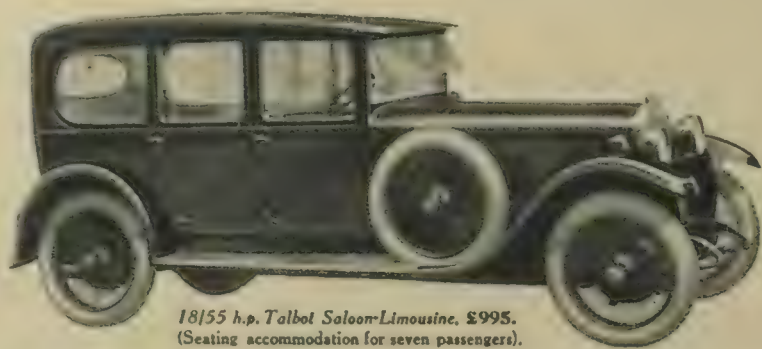


BY CAR TO A HISTORIC CASTLE: A 14-45-H.P. ROVER AT KENILWORTH.

Now in ruins, but still imposing, Kenilworth Castle has a stirring history dating back to 1122. Queen Elizabeth was received here in great state in 1575, when the meadows seen below the castle walls were submerged beneath a vast lake. How good Queen Bess would have stared had the 14-45-h.p. Rover, which figures in the picture, been there in her day!

motor-car of to-day does not need reliability trials to demonstrate that it is a dependable vehicle which will render its owner good service year in and year out. It does not require speed trials to convince the public that it is a vehicle which will travel faster on the open road than the present state of the law allows. Its capacity for hill-climbing, again, does not need to be demonstrated on freak gradients. As a matter of fact, such events as I have in mind had begun to produce a totally misleading impression in the minds of the inexperienced public. Freak cars—freak, inasmuch as they were radical departures from the standard product—driven by expert trade drivers and geared exactly for the performance in view, put up perfectly extraordinary performances to which the car of the same make as sold to the public could not even approximate. It was all very good advertising, no doubt, but it was not right in the interests of the buying

[Continued overleaf.]



18/55 h.p. Talbot Saloon-Limousine, £995.  
(Seating accommodation for seven passengers).

## THE OPEN ROAD IS OUR SHOWROOM.

THE Performance of the 18/55 h.p. Six-Cylinder Talbot is exceptional and a trial run in this splendidly appointed car is a revelation in luxurious motoring.

Its remarkable acceleration and equally remarkable four-wheel brakes, so smooth and yet so positive, give a new sense of security.

The vibrationless six-cylinder engine, with a delicate steering and control, create a new standard of excellence.

There is an Agent near at hand ready with a car to give you a trial run by appointment just when and where you like.

18/55 h.p. Six-cylinder Talbot, two or five-seater, £750. Coachbuilt Saloon, £950.  
Saloon Limousine, Saloon Landauette, Coupé, Weymann Saloon bodies are also available.  
Illustrated Catalogue with full mechanical details post free on request.

Demonstrations on the 18/55 TALBOT can be given by the following Talbot Agents:—

LONDON:	GLASGOW:
Warwick Wright, Ltd., 150, New Bond Street.	Western Motor Co., Ltd., 117/127, Berkeley St.
BELFAST:	MAIDSTONE:
Birch & Workman, 45/7, Chichester Street.	Rootes, Ltd., Len Engineering Works.
BIRMINGHAM:	MANCHESTER:
Hy. Garner, Ltd., 25, Hill Street.	Tom Garner Ltd., 12, Peter Street.
BRADFORD:	NEWCASTLE-ON-TYNE:
Central Garage Co., Ltd., 4, Town Hall Square.	Hodgson's Garages, Ltd., 121, Northumberland St.
DUBLIN:	SHEFFIELD:
S. T. Robinson, 33/4, South King Street.	Burgon & Ball, La Plata Works, Mullins Bridge.

Agents in many other parts of the country. Names on application to Clement Talbot, Ltd.

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Models: 18/55 h.p., 12/30 h.p. 6-cyl., 10/23 h.p. 4 cyl.

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—and have a Real Enjoyable and Economical Holiday. When caravanning, complete Freedom and the Real Joy of Living is Yours. Eccles Caravans are beautifully furnished and extremely comfortable for day or night, and may be had in many different models: suitable for trailing behind any car.

Write for Catalogue of Caravans, complete from £100.

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**ECCLES HAVE HUNDREDS ON THE ROAD**

*"Thoroughbred, both in appearance  
and performance."*



IN every respect the Wolseley 16/35 h.p. is a real "thoroughbred." Descended from a long line of famous models, it inherits all their good qualities, with its own special virtues superadded. It is very fast and powerful, and a splendid hill-climber. At £485 it represents the best value ever offered in a high-grade British car.

# Wolseley

16/35 H.P.  
TOURING CAR  
Price £485

Fitted with four - speed gearbox, single-plate clutch, and Four - Wheel Brakes. The body is very smart and roomy, and finely upholstered in English leather. The seating is specially designed for comfort, the front seats being sliding and adjustable. The all-weather equipment is specially efficient, and the curtains are arranged to open with all four doors. The equipment is very comprehensive.

WOLSELEY MOTORS, LTD.,  
Adderley Park, BIRMINGHAM.

London Showrooms: Wolseley House,  
157, Piccadilly, W.1.

Indian Depots:  
Bombay, Calcutta and Delhi.

*Catalogues sent with pleasure.*

*Your local dealer will be pleased  
to arrange a trial run for you.*

#### Prices:

16/35 h.p. Tourer - - -	£485
16/35 h.p. Two-Seater - -	£485
16/35 h.p. Light Saloon -	£515
16/35 h.p. Saloon - - -	£650
16/35 h.p. Landulette - -	£675

(Continued.)  
public. Moreover, it all had to be paid for somehow, and obviously it was the public which had to meet the bill in the shape of increased car prices. Taking

go out but my senses are offended by the smell of castor-oil combustion given off by the motor of some car or other, usually

of the sports type, and driven by a young gentleman who, I suppose, would like best to be described as a "sport." I don't mind a bit, but I do want to say that castor oil is not at all the best kind of oil to use in a touring engine. It is a wonderfully effective lubricant for cylinder walls, and a most excellent oil for racing, but it also has the property of gumming up everything in the shortest possible space of time. You use it in a racing engine at a Brooklands meeting, run in three races, and then have the engine taken down for cleaning. I agree you need not be as particular with a touring engine, but it will get dirty in a quarter of the time it would if you used the oil recommended by the makers of your car. My advice is to leave castor-oil alone.

The "O.M." gains 36 World Records. After 144 hours of continuous racing at

Monza, the standard two-litre O.M. had covered 14,916.698 kilometres at an average speed of 103.857 kilometres per hour. At

7.50 p.m., after 144 hours, the O.M. was stopped, having covered 15,003 kilometres, i.e., 3334 circuits of the Monza track at an average speed of 103.568 kilometres per hour. Including this last record, the O.M. has gained thirty-six world's records—all those from 3000 to 8000 miles (14,483.800 kilometres), and from 4000 to 15,000 kilometres. Of the thirty-six records gained by this Brescian house, eleven are new records, i.e., all those from 11,500 kilometres onwards, which were formerly held by the Fiat 501, driven by Silvani. Originally it was intended to drive for 20,000 kilometres, but on the sixth day it was decided to stop at 15,000 kilometres. After covering this distance, the O.M. was running perfectly,

and nothing but very minor troubles had been experienced, the average speed on the last laps being 106 to 107 kilometres per hour. This record-breaking car was a standard two-litre O.M. with side valves, and fitted with single-seater body. The average speed of the O.M. for 15,000 kilometres is over 31 kilometres per hour faster than the record made by the Ansaldo, even over the smaller distance of 10,000 kilometres; and the difference between the O.M. record for 15,000 kilometres and the record previously held by the Fiat 501 for 11,500 kilometres is 25 kilometres per hour.

In the previous record, 145 hours were occupied in covering 11,500 kilometres. In under this time, however, the O.M. had covered 3500 kilometres more than this. The O.M. stopped only three times during the whole race.

W. W.



FAMOUS FRENCH HEAD-GEAR TO BE ABANDONED: A GROUP OF PARIS MARKET CARRIERS IN THEIR PICTURESQUE LARGE HATS.

The picturesque felt hats, of gigantic dimensions, worn for nearly a century by market carriers in Paris, are to be discarded, we learn, on account of their prohibitive price. Each hat costs 300 francs.—[Photograph by Photopress.]

everything into consideration, I think the Society is quite right.

#### Engine Lubrication.

At this time of day one really ought not to have to offer advice on the exact grade of oil to be used for engine lubrication. Every maker of every motor-car issues with his instruction book a recommendation as to the exact grade and make of oil which experiment has shown to be best for his own motor. Yet I find that hundreds, probably thousands, of car-owners try to be a law to themselves, and set out to use any old kind of oil which tickles their fancy. Well, there are lots of good brands of oil on the market, so I will not say they are too wrong. But I never



FAMOUS BRITISH HEAD-GEAR RESUMED: MEN OF THE 17TH-21ST LANCERS AGAIN WEARING THE OLD "PILL-BOX" CAPS.

After seventeen years, it is said, the 17th-21st Lancers have reverted to the "pill-box" cap and the smart uniforms associated with it. The above photograph was taken recently at the 1st Cavalry Brigade Steeplechase at Ashridge Farm.—[Photograph by Central Press.]



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ONLY ADDRESS **112, Regent Street, London, W.1.** NO BRANCHES  
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## The National Memorial to Queen Alexandra

Their Majesties the King and Queen have graciously approved that the National Memorial should be associated with a further endowment of Queen Victoria's Jubilee Institute for Nurses, its Affiliated Associations and its Long Service Fund for its Nurses. A small proportion will be devoted to a visible Memorial.

Addressing the Queen's Nurses at Marlborough House in 1901, Queen Alexandra said:—

*"I can indeed imagine no better or holier calling than that in which you are engaged of tending the poor in their own homes in the hour of their greatest need."*

In her last message, sent within a few days of her death, she said:—

*"I am glad to take this opportunity of wishing prosperity to the Institute, with my earnest hope that the financial outlook may continue to improve so that it may be enabled to carry on unchecked its beneficent work which is of such vital national importance. Please accept and convey to my Committee and to all Workers my best thanks for all they are doing to promote the good cause which is so near to my heart."*

Cheques and Postal Orders should be made payable to the National Memorial Fund, and be sent to the Head Office, Queen Victoria's Jubilee Institute for Nurses, 58, Victoria Street, London, S.W.1, for England and Wales; 43, George Street, Edinburgh, for Scotland; and as regards Ireland, to the Head Office of the Irish Branch, 36, South Frederick Street, Dublin, or to the Lord Mayor of Belfast, City Hall, Belfast, or to any local organization authorized to collect for the Fund. Donations may be allocated to a particular county or district.



## THE "GIGOLO."

ROBERT HEATH'S, Ltd., of Knightsbridge, latest "Pull-on" Model in Super-fine Felt with band and bow of contrasting shades. Very becoming and snug fitting, absolutely waterproof and very light in weight. In all head sizes and these newest colours—Golden Brown, Bois-de-Rose, Fuchsia, Pervenche, Blue, Navy, Grey, Copper, Mignonette Green, Sable, Claret, Rosewood, Rust Brown, Mauve, Purple, and Black.

Price 29/6

New Spring Catalogue on application post free.

N.B.—Robert Heath, Ltd., have no agents or branches, therefore their well-known hats can only be obtained from the address given below.

ROBERT HEATH

of Knightsbridge.



By Appointment to Her late Majesty Queen Alexandra.

ONLY ADDRESS:

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*Do to-day what was not necessary yesterday*

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It was almost necessary yesterday and to-day it is necessary—to have a well-defined tread put on that smooth tyre of yours. You possibly felt a slight skid yesterday. If so, every day that passes increases the risk of skidding or puncturing, as the amount of rubber on your tread is not sufficient to resist sharp stones going through and cutting your tube.

It is neither safe nor wise to drive a car on smooth tyres when you can have a new 3-ribbed tread (GUARANTEED FOR 5000 MILES) fitted to your worn covers at

1/3rd the cost of a new tyre.

## TESTIMONIAL

10th November, 1925.

They are splendid, especially at corners on the present-day "slippy" roads. They grip the road and give a feeling of security I have never before experienced.

Yours faithfully,

Send tyres for retreading to:

ALMAGAM MILLS, HARPENDEN

**DO NOT BE PUT OFF** having your old tyres retreaded by people who make more money selling you new tyres, and do not be put off by the advice of people who have had tyres retreaded by firms who do not understand the business and cannot really retread a tyre. We retread any make and any size tyre, from Giant Pneumatics for Charabancs to Motor Bike Tyres. When we started retreading, over 20 years ago, we had a small shop 50 x 30 ft. Now our works cover OVER 2 ACRES.

This business could not have been built up if Almagam Retreading had not paid our customers.

We are the manufacturers of BAL-LON-ETTE Tyres, and supply wheels free for converting your car to take Balloon Tyres. Mechanical Rubber Goods of all classes. Hose for every purpose.

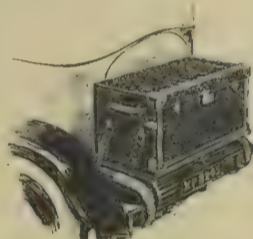
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## THE BOOKSELLER'S WINDOW.

DEVICES AND DESIRES. BY VERA WHEATLEY. (Methuen; 7s. 6d.)

The suburbs are not favoured by novelists—the outer suburbs, that is to say; Hampstead and West Kensington have been pretty well exploited. Vera Wheatley's characters live in a region where the air is fresh, and the country is near, and the young men troop down daily from town by evening trains well known to the girls. She sets out to show us that young people are not necessarily lukewarm or timid because they live in a desirable villa residence. She produces a gay company, not too closely concerned with keeping up appearances. Her Eve is ardent and high-spirited, and temperamental adventures befall her. We do not know how much is Miss Wheatley's emotional way: she writes with authority (and, what is more, she writes well), but we are not sure that she is doing justice to the less conspicuous residents of Furlley. Unless her artistic fervour has carried her away, she may be giving us the truth at last about the upper-middling classes. In any case, she has written a book of sustained interest, rich in vigorous life and colouring.

## THE WRONG LETTER.

BY WALTER S. MASTERMAN. (Methuen; 3s. 6d.)

Mr. G. K. Chesterton, in his introduction to "The Wrong Letter," says that this detective story deceived him. He says, also, that it is the first duty of the critic to conceal the secret from the public. It would be a

base reviewer who would rip the heart out of Walter Masterman's book. And it could hardly be done in a few words, for there are many thrills, and the plot is artfully compounded. But we may be allowed to say this. There is a refreshing absence of supermen. The practised sleuth is not infallible, and the

are not experiences into which it is impossible to project ourselves—always, of course, at the top of our form. You will be unusually clever if you discover the murderer a moment before Mr. Masterman reveals him. This amounts to saying that the story fulfils admirably the requirements of its kind.

THE SACRED GIRAFFE. BY SALVADOR DE MADARIAGA. (Hopkinson; 10s. 6d.)

Excellent irony is "The Sacred Giraffe," and nowhere more entertaining than in the examination of the fragments of our present age by the learned doctresses of Eb in A.D. 6922. Europe has disappeared, so completely that its existence has become for some hypothetical, when Doctress Bela reconstructs it by the light of a few archæological treasures. They include an Eno's Fruit Salt bottle, and the cover of an Oxford Book of Verse. The bottle had started the long-drawn controversy among the Ebonite botanists as to the nature of the plant called Eno. Dr. Bela expounds her conviction that Eno is the vine, and Eno's Fruit the grape, and that Salt represents the spirit or essence of things, e.g., "the salt of the earth." Eno's Fruit Salt therefore should be accepted by the scientific mind as a wine or brandy. Oxford she postulates as a twentieth-century genius who wrote all the English poems that, under the sub-headings of "Shakespeare," "Milton," and so on, have come down to the scholars of Eb. There

is a deeper, but not less admirable, satire in the political history of the Ebonite State; and the proverbial wisdom of the Eb people is inimitable. A pungent, witty book.

[Continued overleaf.]



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On May 27, 1925, the steam tug "Joffre" went ashore at Bolt Head, in South Devon, and the crew were rescued by the Hope Cove Rocket Apparatus. This deed was awarded the shield for the best life-saving service of the year, and the shield was recently presented to the Hope Cove crew by Captain Rashleigh, R.N., Chief Inspector of Coastguards.

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arch-criminal trips in a piece of common carelessness. The people are mostly such as you or I; and their experiences have an added savour because they



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No. 5



**T**HE Tobacco Harvest commences at the end of July, when the plants are harvested and threaded on long poles.

Mule carts are used to convey these poles to the curing barns.

The average crop is about 700 lbs. to the acre, but only a small percentage of this will ultimately produce the Rich, Ripe Virginia Leaf used in the making of

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### Removing Tobacco

The seed is sown in February and March in beds or frames, the soil of which has been subjected to great heat to kill any weeds or insects.

These beds are protected from the frost, and in six or eight weeks' time the young plants are about six inches high and are ready to be transferred to the tobacco fields. Without this special preparation it would be impossible to produce the Rich, Ripe, Virginia Leaf used in the making of

## PLAYER'S

*Navy Cut*

TOBACCO & CIGARETTES

No. 4



**T**HE British Farmer knows when to cut his corn by the gradual change of colour. There is no such indication where Tobacco is concerned.

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It therefore requires great judgment on the part of the Tobacco Grower to know when the plant is just in that condition to produce the Rich, Ripe Virginia Leaf used in the making of

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No. 3



### "Topping Tobacco"

When the Tobacco Plant is fully grown, and just before the ripening process commences, the tops are cut off to prevent the plant from flowering and running to seed.

By this process the leaves which remain get all the nourishment, and so it is possible to produce the Rich, Ripe Virginia Leaf which goes to the making of

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*Navy Cut*

TOBACCO & CIGARETTES

No. 6



**T**HE leaf is taken straight from the fields to the Curing-Barns where it is subjected to great heat up to 220° Fahr. This is to turn the Leaf to that golden brown colour with which we here are most familiar.

It is then sorted into grades according to its colour, size and "body," and the best grades of this Rich, Ripe, Virginia Leaf are used in the making of

## PLAYER'S

*Navy Cut*

TOBACCO & CIGARETTES

*It must be Players*

(Continued.)

**THE OLDEST GOD.** BY STEPHEN MCKENNA.  
(Thornton Butterworth. 7s. 6d.)

There is confusion of thought in "The Oldest God," not confined to the natural perplexities of the country-house party when Mr. Stranger came to stay. Is it clear to the mind of Stephen McKenna himself whether Mr. Stranger was Pan or the devil? If Pan, why one cloven hoof and not two? If the devil, why the "strong animal smell"? The devil is a worldling, and if he smells of anything, it is traditionally brimstone. Great trumpetings go before the wickednesses that, in due course, arrive; but with the exception of one spirited scrap, tooth and nail, between two heated and illicit lovers, they are not remarkable. If Pan presented himself at a Christmas gathering—or if the devil took some revellers at their careless word—this, says Mr. McKenna, in tones intended to make your flesh creep, is the sort of horrible thing that might be expected to happen. It is not, to read about, as terrific as we feel it is meant to be. Something or somebody has missed fire.

**CHAINS.** BY HENRI BARBUSSE. (Cape; 2 vols.; 15s.)

"Chains" is an epic. So says Stephen Haden Guest, who translates it with ease and insight. M. Barbusse opens by tossing you the theory of ancestral memory. He spins his history in and out of the atavistic day-dreams of a young Frenchman: his flight in the Ice Age; his labours as a Phœnician galley-slave; his passage in successive reincarnations through the dark world of oppressor and oppressed. The story leaves nothing untold of the extremity of human suffering. Tyranny is the obsession of Henri Barbusse. His book is a summons to the agonising, stupid herd of men to revolt against brutish human nature. But it is also the cry of a sensitive who has been tormented past silent endurance by the spectacle of the last and greatest slaughter. It is wrung from the heart, and it is poignantly true; but it is not all the truth.

**THE CORTLANDTS OF WASHINGTON SQUARE.**  
BY JANET A. FAIRBANK. (Arrowsmith; 7s. 6d.)

Here at last—and strangely rare they have become—is one of the novels you can read with interest, and with peace of mind leave lying about under the queuing noses of adolescents. It has just enough "period"; it has humour, and adventure, and romance. It is a delightful story. If it raises a regret, it is at the levity

with which Ann gives and withdraws her plighted word. Janet A. Fairbank has evidently no misgivings about her pearl of Yankee girls. Ann, as she sees her, may jilt a rich Italian aristocrat for a poor American citizen, and count it virtue. Emphatically, Ann looks before she leaps, but not until the leap involves the hearts and happinesses of other people. But still, she is sparkling and daring and adorable, and "The Cortlandts of Washington Square" is a very enjoyable novel.

**A HOME AND CHILDREN.** BY MADELINE LINFORD. (Leonard Parsons; 7s. 6d.)

The grace of "A Home and Children" allows it to be read slowly, as befits a book that covers thirty years of a country parson's wedded life. The Vicar himself is a background—shadowy, charming, other-worldly—to the more intense vibrations of his wife and family. Mrs. Francis Aylwin enters the Vicarage as a bride and leaves it as a widow; and in the thirty intervening years she lives through passion, and childbirth, sorrow and joy. She is the very type of the Vicar's gentle wife as the English parish knows her. Madeline Linford tells her story with great simplicity and feeling. Knowledge of rural England is not the least of its attractions; and a sound knowledge of human nature goes hand-in-hand with it. Miss Linford has stepped into the sure ranks of the novelists who count.

**THE CRIME AT VANDERLYNDEN'S.** BY R. H. MOTTRAM. (Chatto and Windus; 7s.)

This book is by the author of "The Spanish Farm," which was awarded the Hawthornden Prize in 1924. It covers much the same ground, and its excellences are no less apparent. For Captain Stephen Doughty Dormer, as R. H. Mottram has made him, you may read any young English civilian of decent habits and intelligence, caught up into the intolerable business of the war. Caught up, that is to say, into a dumb consciousness of futility, horror, and boredom combined. And for the Vanderlyndens you may read any Flemish peasants, immutably harnessed to their soil. The official pursuit of the unknown private who had desecrated a shrine is the peg on which hangs Dormer's survey of Army life in the battle areas. He is himself the peg on which Mr. Mottram hangs his own war philosophy. A picture leaps out of the phrases on every page and dances before the eyes, just as the vision of the decapitated gunner swam

behind Dormer's closed eyelids. The temptation is to quote—but one is baffled by the wealth of material to quote from. There have been many "best books of the war." "The Spanish Farm" was one. "The Crime at Vanderlynden's" ties with it for equal honours. The simplicity of the style is, of course, literary craftsmanship at its best; and the simplicity of the plot contrives to convey a deep sense of fundamental values.

A walking-stick that can be turned into a card-table for use in railway carriages, gardens, motor-cars, etc., was illustrated in our issue of Feb. 27; but, by an oversight, the invention was not acknowledged to the actual producers, who are Messrs. Arjays, Ltd., 73, Basinghall Street, London, E.C.2.

Those contemplating a holiday abroad under new and delightful conditions would do well to consider a steamer trip through the Gota Canal, that links Gothenburg and Stockholm, the two principal cities in Sweden. It is a great waterway, about 350 miles long, two-thirds of which are formed by natural channels, and it passes through some of the most beautiful parts of the country, including many places of historic interest. An illustrated leaflet, giving fares and time-table, may be obtained from the Swedish Travel Bureau, 21, Coventry Street, London, W.1, or the British and Northern Shipping Agency, Ltd., 5, Lloyd's Avenue, London, E.C.3, together with any further information required.

The Earl of Malmesbury presided recently over a gathering of nearly 200 supporters of the Hospital Saturday Fund, representing nearly every phase of public service and business activity in the Metropolis. Major Richard Rigg, chairman of the London Temperance Hospital—one of the beneficiaries of the fund—expressed his admiration of the great work it was doing. Since it was created in 1873, it had distributed among 120 voluntary hospitals and allied institutions £1,379,013. But that apart, they must not overlook the wonderful work it had done on behalf of hundreds of thousands of subscribers and their dependents in connection with surgical and dental treatment, convalescent homes, sanatoria, ambulances, and other forms of treatment. In spite of competition, which they did not deserve, their income last year exceeded 1924 by a sum of £660, having amounted to £80,563.



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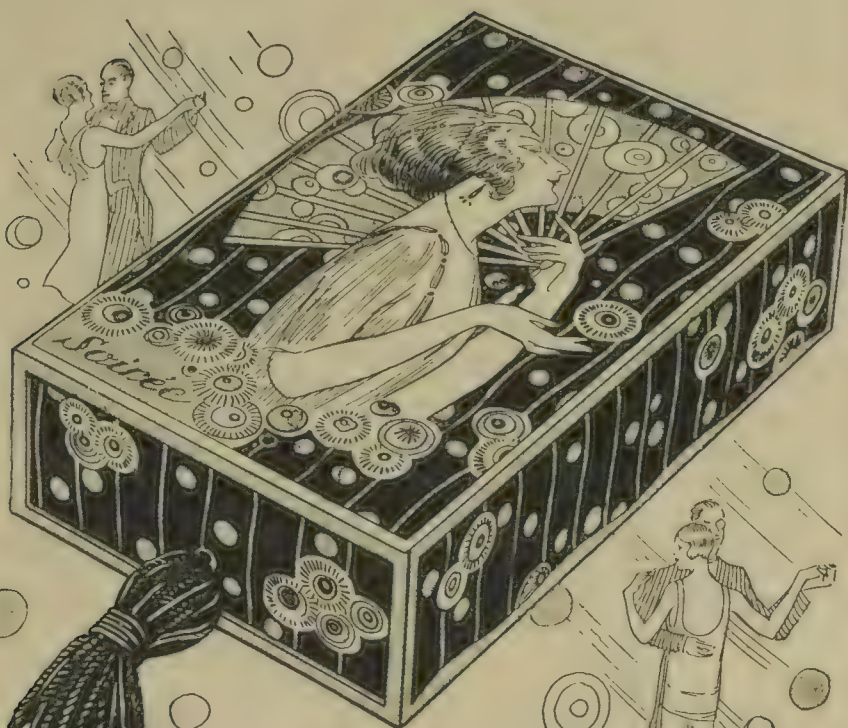
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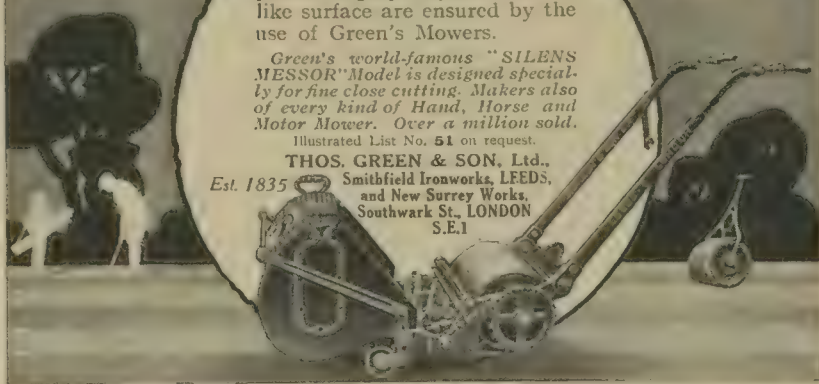
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*The Golden Soap for Glorious Youth*

A. & F. Pears Ltd., London, Soapmakers  
to Their Majesties the King and Queen

## SIGNS and their SIGNIFICANCE

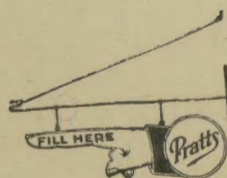


*The BELL,  
Stilton.*

PROUD indeed, if a sign could be proud, is that of "The Bell," the centuries' old Inn at Stilton, a monument of the days when England was merry, and also of the sterner episodes in her history.

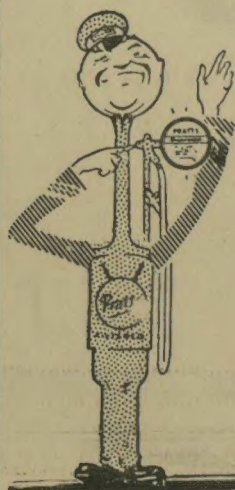
All and sundry have found a welcome and refreshment within the Inn's now withered old walls. Gallants of Elizabeth's day, Cavaliers of Charles, Cromwell's Ironsides, merchants and journeymen have clashed their arms or bargained and harangued in its rooms.

Later still, many a Mr. Pickwick and Sam Weller must have welcomed the sight of "The Bell" when staging to York on the lonely North Road.



## *A Famous Sign of To-day*

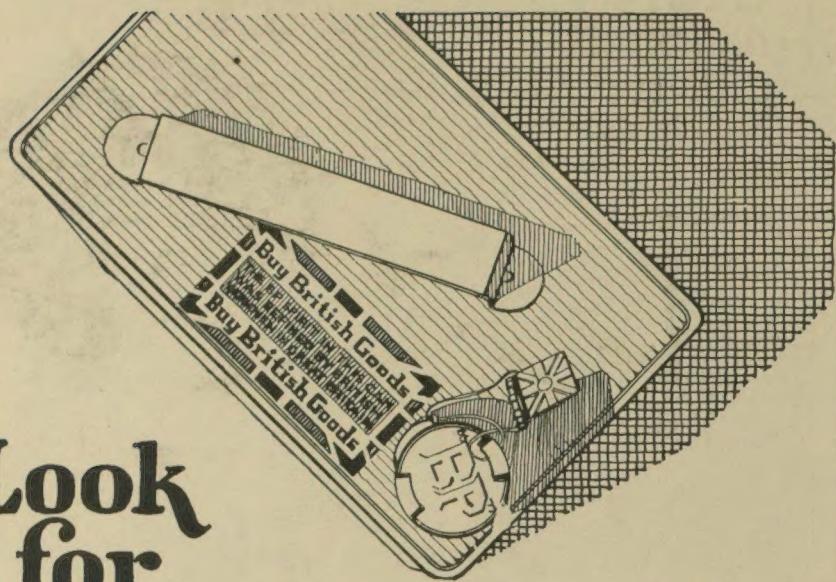
Delightful as the romance of the past may be, the traveller of to-day is fortunate that modern travel holds none of the discomforts of those bygone days. Garages throughout the land display their comforting signs that PRATTS can be obtained here, at any time in any quantity. The signs may vary in size and shape, but the spirit is always the same, powerful and reliable, uniform and economical.



**PRATTS**

*Uniform everywhere  
Reliable always*

# Look for the Label



Every can of "BP" bears a label certifying that the contents are made in Great Britain by British labour.

If you believe in buying what is both British and best, look for the "BP" label the next time you order petrol in cans and you are certain of getting it.

## "BP"

The British Petrol

British Petroleum Co. Ltd. Britannic House, Moorgate, E.C.2  
Distributing Organization of the  
ANGLO-PERSIAN OIL CO. LTD.

YOUR TEETH ARE IVORY CASTLES—  
DEFEND THEM WITH GIBBS DENTIFRICE



## Danger threatens your teeth

Modern Dentists say  
Guard them with Gibbs Dentifrice

Dentists everywhere still acclaim Gibbs Dentifrice ideal. Nothing so penetrating, searching, thorough, as its fragrant foam. It reaches danger spots denied to the toothbrush. Crevices where food deposits cling, and decay starts, are cleansed and purified.

Gibbs Dentifrice removes all "film," but cannot scratch or wear the enamel. It is death to germs, new life and beauty to the teeth.

Do as Dentists do and advise: use Gibbs Dentifrice thrice-a-day; visit your Dentist twice-a-year. So will you come to Health—Beauty—the many good things that depend upon sound teeth.

Gibbs Dentifrice in cases, Large size 1/- De Luxe 1/6, Refills 11d. Popular size 7½d. Gibbs Dental Cream in Tubes 6d. & 1/-

## Gibbs Dentifrice

### Send for Generous Trial Box

Gibbs have prepared a Ladies' Box and a Gentlemen's Box, each containing 5 useful-sized samples:

#### Ladies' Box contains:

Gibbs Dentifrice; Cold Cream Soap; Cold Cream Foam; Shampoo Powder; Dental Cream; and Gibbs Beauty Book.

#### Gents' Box contains:

Gibbs Dentifrice; Shaving Cream; Cold Cream Shaving Soap; Dental Cream; and Cold Cream Toilet Soap.

This generous offer is made to acquaint you with the excellence of Gibbs Productions. For one of each send 1/- For one only send 6d., and state which one is required.

D. & W. GIBBS, LTD. (Dept. 69 A P),  
Cold Cream Soap Works, London, E.1.



G.D.5.

### A REWARD of 100 POUNDS For bald-headed & beardless.

An elegant growth of beard and hair can be produced when using Comos Hair-Balsam during 8 days. This balsam causes hair and beard to grow on all bald-headed persons or persons with thin hair. "Comos" is the best product of the modern science of this domain being the only balsam which really produces hair and beard even on persons of old age. "Comos" brings the Dormant Papillae of the hair to grow again after having been used in a few days, and within a very short time you will have a very vigorous growth of hair. Harmlessness is guaranteed.

If this is not true The Comos Magazine will pay a net amount of 100 Pounds to all bald-headed and beardless persons, or persons with thin hair who have used the Comos-Balsam for three weeks without any result.

One parcel of "Comos" costs £1, 2 parcels cost £1 15. "Comos" gives to the hair and beard a becoming wave, as well as a soft and delicate texture. It will be sent on application to the head works all over Europe against payment in advance or against cash on delivery. Out of Europe, payment only in advance.

The COMOS-MAGAZINE Copenhagen V. Denmark 21



# CARR'S

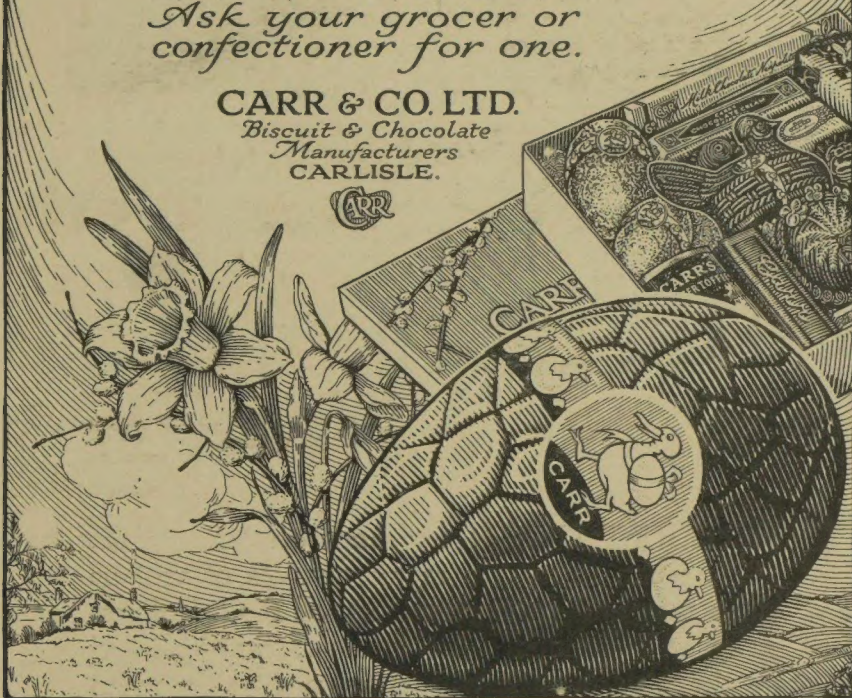
beautiful boxes of

# Easter

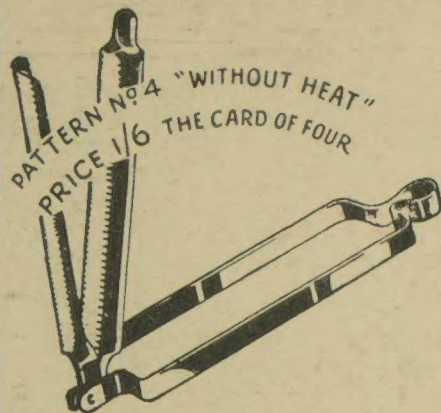
CHOCOLATE  
VARIETIES

2/6, 5/-, 7/6, 10/-.  
Ask your grocer or  
confectioner for one.

CARR & CO. LTD.  
Biscuit & Chocolate  
Manufacturers  
CARLISLE.



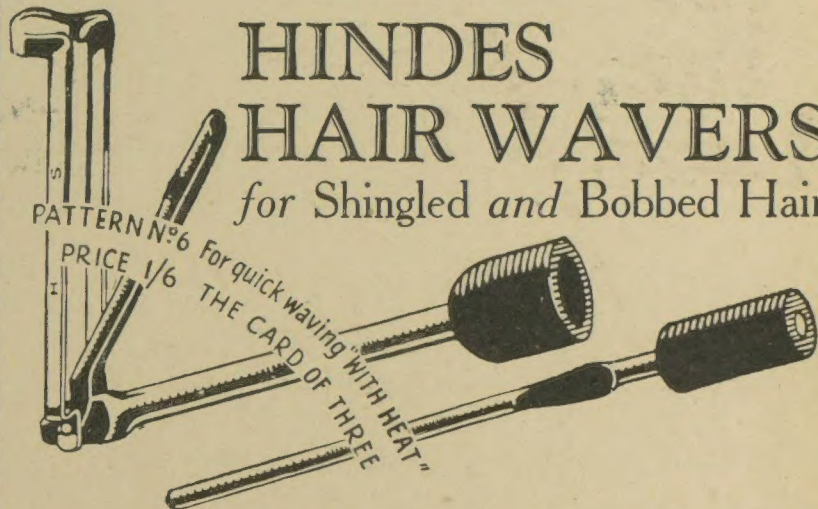
"Nature alone won't wave the hair,  
Hindes Wavers, too, must do their share."



This wave is easily  
effected with

## HINDES HAIR WEVERS

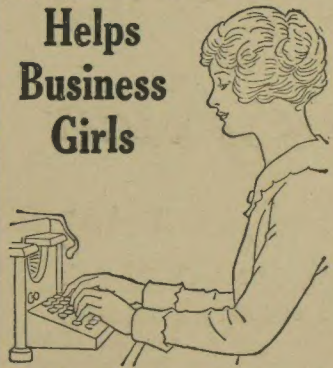
for Shingled and Bobbed Hair



Hindes Limited. Patentees and Manufacturers of Hindes "Very"  
Brush for the hair and Hindes Hair Tint. 1, Tabernacle Street,  
City, London, E.C.2.

## CUTICURA

Helps  
Business  
Girls



To look their best. The regular  
use of Cuticura Soap, assisted by  
touches of Cuticura Ointment when  
required, keeps the complexion  
fresh and free from eruptions, the  
hair live and glossy and the hands  
soft and smooth. Cuticura Talcum  
is fragrant and refreshing, an ideal  
toilet powder.

Soap 1s., Ointment 1s. 3d. and 2s. 6d., Talcum 1s. 3d.  
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Cuticura Shaving Stick 1s. 3d.

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banishes pain  
Headache, Neur-  
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Rheumatism.  
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## Anti-Kamnia

Quick Relief from Pains and Aches

## Antexema

CURES EVERY SKIN ILLNESS

A cooling liquid cream for eczema, rashes, etc. Instant  
Relief 1/3 and 3/- pots. Supplied the world over. Estab. 1885.

"Soothing as an Old Time Melody"

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CORK TIPPED  
CIGARETTES



Tins of 20  
1/6  
also 50's & 100's

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Est 150 years  
LONDON

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THE ORIGINAL EUXESIS

FOR EASY SHAVING.  
Without the use of Soap, Water or Brush.  
Put a Tube in your Kit Bag.

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Ground, and bears this TRADE  
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WALLACE HEATON Ltd.  
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## FAMOUS SPORTING CLUBS OF THE WORLD



*A big game on the Rugby Union Ground, Twickenham*

**T**HE RUGBY UNION was born on January 26, 1871, when thirty-two representatives of various clubs met under the presidency of E. C. Holmes, the Captain of Richmond. A committee was appointed to draft the laws, a task which has not yet reached finality.

In those early days there were scant signs of the enormous popularity the game was to achieve. Enclosed grounds hardly existed; Blackheath played on the Heath, Richmond on Richmond Green; spectators were numbered in scores and hundreds. By the nineties the game had become fairly general, and the provinces had taken it up with such enthusiasm that the original supremacy of the London Clubs had either vanished or was maintained only with the utmost difficulty. Then in 1905 came the visit of the first All Black side, whose wonderful skill took the country by storm, and gave Rugby an impetus the effects of which have never wholly passed away.

1910 provides another great landmark. The Twickenham ground was opened, and for the first time the Rugby Union had headquarters of its own. A thrilling victory over Wales gave the ground a splendid send-off, and began a Twickenham tradition which has endured to this day.

*Since 1627 the Clubman's Whisky, chosen for its unswervingly high standard of quality, has been John Haig.*



*By Appointment.*

# John Haig

THE FATHER OF ALL SCOTCH WHISKIES  
ESTABLISHED 1627